A WINDOW OPEN ON THE WORLD

The UNESCO Courier

THE 'MODERN' ART OF THE HITTITES

FEBRUARY 1963
(16TH YEAR)
PRICE: 50 CENTS (U.S.)

CAMERA EYE ON HIGH

The impact on the cinema of television, the significance of film clubs and the role of film libraries today are analysed by Paul Léglise in an article (page 26) describing lesser-known aspects of the cinema industry. Photo shows the perilous passage of a camera during shooting of a mountaineering film.

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COVER PHOTO

Statuette of a stag-god, one of the deities of the Hittites, a people of whom only a century ago nothing but a name was known. The re-discovery of the Hittites and the great Empire they created in Asia Minor over 4,000 years ago is one of the most fascinating scientific detective stories in the annals of archæology. (p. 14).

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UNCHARTED LANDS

Neglected masterpieces in the world of translations

by Roger Caillois

THE world grows smaller every day and whether we like it or not, each of us increasingly feels his country is a mere province on the planet, its history a sequence of local episodes not necessarily coinciding with the history of the world. Naturally, the ties which bind us to our cultural background remain strong. We may even continue to think of this culture as universal and world-embracing. But we know it can only lay claim to such resounding titles in so far as it has drawn upon all the world had to offer and if it gathered this nourishment in almost every corner of the globe.

Nowadays, too, there are powerful travel stimulants: business, holidays, politics and science. An increasing army of globetrotters moves more frequently, more easily and ever further afield. Its members bring back from countries they have traversed an irresistible desire to know more about things they have only glimpsed in passing, the kind of nostalgic longing fed by images of history, customs, literature and arts in lands only half-apprehended.

Even the stay-at-homes, rooted in their familiar haunts, find delivered to their door, by the magic carpets of press, the radio and television, all the colour, sound and scents distilled from the bustle and riches of far-off lands, a heady foretaste of all kinds of stimulants for the mind. Once aroused, their curiosity soon demands some less superficial, less fleeting acquaintance with these fabulous travellers' tales, and a chance to enjoy them more directly.

For painting, sculpture, music, this need can be satisfied without much difficulty. A recording, a reproduction in colour, a copy or a model, all carry with them an essential message whose meaning is clear anywhere. Museums and albums offer an easily accessible panorama of the things that are best in world art. A library of records, carefully chosen, provides its owner in a very small compass with the most significant examples of music composed in the most divergent modes.

WRITING, by contrast, does not enjoy these migratory qualities of easy and direct transmission. Mere mechanical reproduction can never convey the beauty of works in which language is both the substance and the vehicle. Words are not like colours, forms and sounds, which are self-evident and accessible to every eye and every ear (though there are excellent eyes blind to painting and keen ears closed to music). No innate intellectual intuition transmits thought and poetry automatically to the mind. Their vehicle is language, and language implies translation, if words are not to remain, as the old tag rather harshly puts it, "dead letters."

There is no question here of using recordings, photographs, castings, mechanical reproductions, as with the dance and music, frescoes and bas-reliefs. Translation, that thankless, complex and elusive task, is inescapable. Every language is a cipher, a secret tongue, to be decoded and made plain, to be transposed from its author's terms into those of his audience.

This audience, potentially, is the literate public in a world itself employing several hundred languages; in other words, several hundred different cipher-systems. These ciphers, moreover, these codes and catalogues of signs, are each the fruit of an infinitely long birth; they have evolved in different climates, in contact with different flora and fauna, influenced by different conditions and techniques; they express a multitude of cultures and conflicting customs.

Inevitably, they are not simply interchangeable. White, to take only one small instance, may be a symbol of purity in one society, of mourning in another. The Eastern author, to suggest an atmosphere of grief, describes his heroine as "clad from head to foot in white." The rigid translator, denying himself the least deviation from literal exactness, unhelpfully renders sorrow as innocence.

Christian missionaries, charged with teaching the Gospels and interpreting the Bible to the most diverse peoples, know the difficulties of explaining, to societies innocent of money, private property and interest rates, the parable of the servants who invested their talents and the other who buried his, or of bringing home the parable of the tares and the wheat to men who live in deserts, laboriously watering and desperately sheltering from sun and wind their least blade of grass.

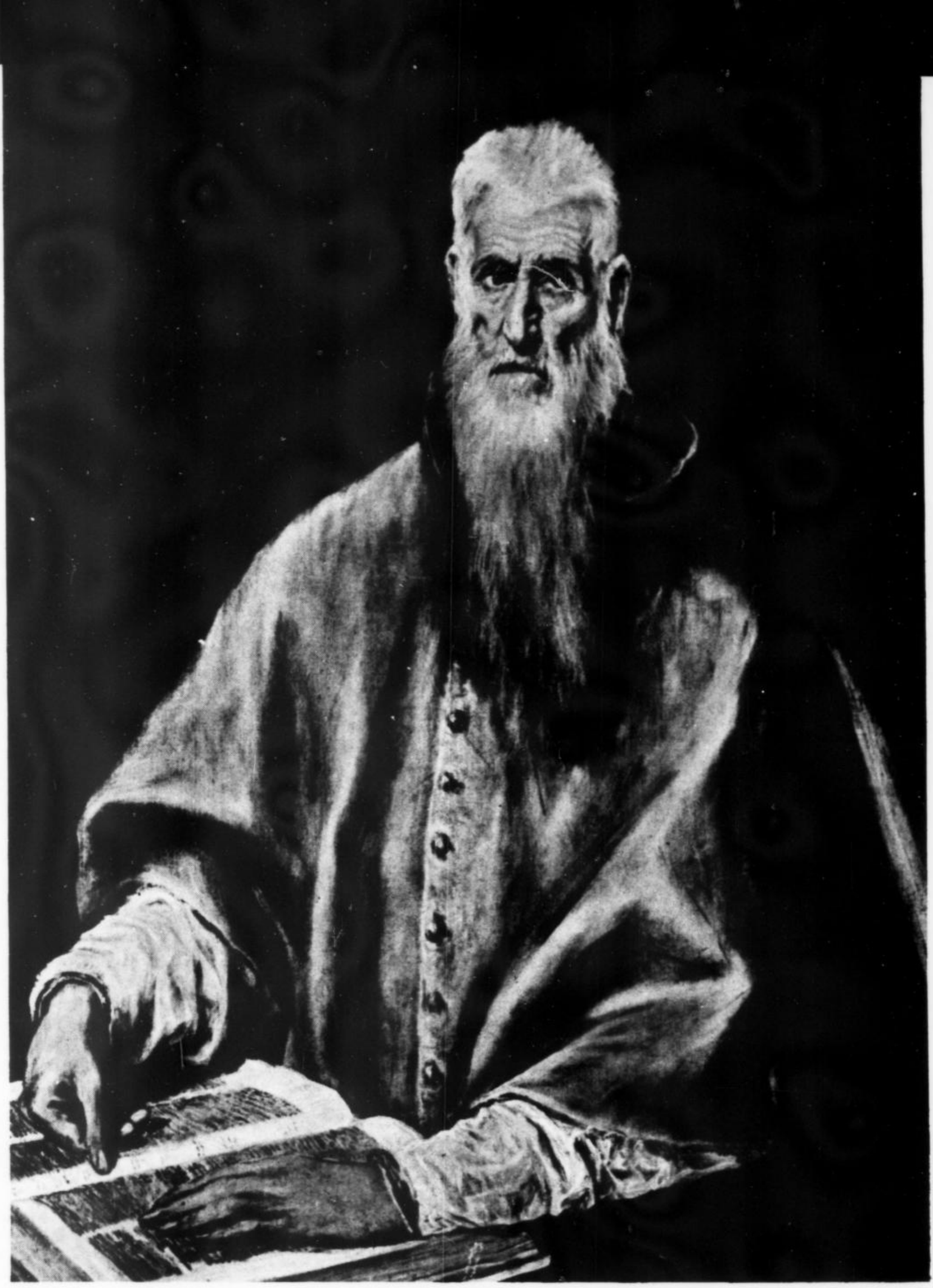
YET here it is only the meaning that has to be explained. What happens when, as in poetry, the potency of writing lies in its harmony or powers of evocation, in the alignment of syllables or flow or vowels, in alliteration or inner resonance? The original language may dispose of articles, verbs, inflexions and syntactical subtleties unknown in the tongue of the translator. What paraphrase can be proposed that does not risk weakening not only the structure of the language, but the implicit—and all the more exacting—movement of its thought and feeling?

Such reflexions seem to suggest that translations can never hope to be more than approximate renderings. But first they must actually exist. In point of fact, they are rare, at best scanty, and glaringly inadequate.

If we set out to compile an atlas of translations in which each map represented a country or at least a language and we shaded in each map according to the extent to which works written or published in each have been translated into other languages, the results would astonish us. The chief cause of our surprise would be the large number of white spaces and lightly-shaded ones indicating, on this world cultural map, literatures which are completely unknown or nearly so. Just as olden-time cartographers, at a loss to explain unknown terrains, wrote on their maps "Here be lions," so, vast tracts to-day could be labelled with "Here be masterpieces." Masterpieces, beyond doubt, abound; but unknown and inaccessible.

Even when, as is sometimes the case, a fair number of translations of these literatures exist, their presentation more often than not is such as to render them of little interest to the average reader. They set him down in a civilization of which he knows virtually nothing, where all is unfamiliar. Customs are disconcerting, emotions alien and strangely expressed. The touch-stones of beauty, emotion, persuasion and communication are all quite foreign to him. Their most subtle poems dwindle into flat banality. All their allusions are meaningless. The reader brave enough to launch himself into this unknown country is baffled, by inexplicable simplicities, by unintelligible words of wisdom, a seeming monotony or incoherence which dismay instead of delighting; presently he feels he is simply forging fruitlessly through impassable jungles or over implacably empty deserts.

Yet palliatives can be imagined which, by taking account of these obstacles, can stave off this kind of



SAINT JEROME, who was born in Dalmatia about 331 A.D. and died in Bethlehem in 420 A.D. is regarded as the patron saint of translators. After being a student of theology, he lived for three years as an anchorite hermit in the desert wastes of Chalcis in Asia Minor where, it is told, he tamed a lion. He later settled in a monastery in Bethlehem where he translated the Old Testament directly from the Hebrew with the aid of Jewish scholars. This Latin translation of the Scriptures became the Vulgate or authorized version. Saint Jerome has been depicted by many painters down the ages. Shown here is the celebrated work of El Greco.
The Frick Collection, New York

discouragement. Only a few will be mentioned here. They in no way supplant the unabridged integral texts required by scholars, but they might often serve to reassure a hesitant public.

For example, in the case of exceptionally long works, such as the Indian epics and the great Chinese novels, selected extracts could profitably offer the most characteristic and most memorable passages.

Then there are the works really difficult of access, such as the mystic poems of Persia or the ceremonial "No" theatre of Japan, fruits of an intricate refinement and complex convention, or the enigmatic tragedy of Seventeenth century France; typical extracts from these, presented with commentaries that situate the work in its historic and cultural context, ought to be able to communicate the aesthetic, philosophical or moral inspiration behind writing which at first sight says nothing to or frightens off the uninitiated reader.

Similarly, a style which flourished at a given moment and in a particular civilization should be capable of illustration in a relatively small compass by skilful anthologies, filling in the outlines of its evolution, summarizing the most meaningful contribution of a school, and assembling the best examples of a significant style.

Lastly, around the figures of great men—founders of religions or of empires, great monarchs, inspired reformers, bold explorers—it should be possible to gather a body of anecdotes drawn from traditional records, which could instruct and explain at the same time as entertaining. Certainly the problem here is delicate: a question of beguiling without betraying, of pleasing without impoverishing the original.

The root causes of the present situation are abiding, indeed inherent in the nature of things. The task of redressing them is immense, demanding continuous extension and continuous perfecting. The challenge, for the moment, is to contrive to vary the menu and maintain the appetite of a public already disposed to partake of the feast. One could wager that the scarcely-tapped resources of world literature will be exhausted more rapidly than the curiosity of enthusiasts of masterpieces silted over by the centuries or introduced from the antipodes. But as a start, they have to be translated.

The Ideal Universal Museum requires only wall-space: photography can do the rest. But the Ideal Universal Library needs more than shelves and even printing-presses. It demands interpreters; in other words, a human labour of learning and of love.

THE CONTINUING BARRIER

TRANSLATION & EAST-WEST COMMUNICATIONS

THE regular appearance of the *Index Translationum* and its constantly increasing size has been one of the encouraging signs of the growth of collaboration between nations, and it is with considerable interest that one looks into its well-printed pages and studies the evidence of the cumulative dissemination of ideas by means of the more or less prompt translation of the world's literature.

The 1962 volume—the thirteenth in the present series—lists some thirty-two thousand translations published in fifty-eight countries in 1960, including a few issued in earlier years, and one is impressed by the efficiency of the co-operating national organizations that have contributed the detailed entries. One is also moved that world-famous names throughout the whole period from Aeschylus to Tolstoy and beyond are represented by a score or more of translations in a single year.

A note of caution, however, begins to sound as one examines the pages more closely and, in doing so, I have myself returned to an article ("Translations as a Factor of East-West Communications," *Unesco Bulletin for Libraries*, Vol. XI, 5-6, May-June 1957; THE UNESCO COURIER, April 1958), which I wrote five years ago, with the idea of ascertaining what progress, if any, had been made in this field toward the improvement of East-West communications. In that article I gave a statistical analysis which showed only too clearly that at that time East and West were for the most part ignoring the intellectual and cultural riches of the other.

It is true that the *Index Translationum* of those days did not receive the support it does today and that its contents were therefore far from comprehensive. Nevertheless, it was manifest that a more complete record would hardly have revealed a more encouraging picture. Today the *Index Translationum* is still far from complete —some fifty countries are outside its list of contributors. But even with the information at present available certain trends are apparent and it is possible to estimate to a fair degree the amount of communication between East and West and what the future is likely to produce in this respect.

FIGURES given in the tables printed here are, at first glance, a distinct improvement on those given five years ago. One's immediate reaction is to say that progress, however slow, is being made and that natural growth is to be preferred to any artificial stimulus. As Arthur Waley says: "What matters is that a translator should have been excited by the work he translates, should be haunted day and night by the feeling that he *must* put it into his own language, and should be in a state of restlessness and fret till he has done so." Thus, perhaps, the present haphazard system, given time, will produce a vast range of translations of permanent value.

This, however, would be too facile an attitude and one which a closer examination of the findings does not support. A scrutiny of the figures in these tables in fact suggests that the attitude in the field of translation, both from East to West and from West to East, is mostly lackadaisical, and that there is need for some positive action to overcome this present state of lethargy, which otherwise may continue for some time to come.

A look at the first table on page 8, showing the translations from Western languages published in Asia, reveals that the origin of most works translated lies in four countries only. The translations from the rest are negligible and often relate merely to "obvious" translations of books written about the countries into whose languages they have been translated. Thus the East continues to know little or nothing of the classical and modern writers of Scandinavia, Italy, and the Spanish-speaking world, to name only three of the great language groups.

WHAT is still more distressing is that no effort has been made to translate the best of recent scientific or technical works from these countries: in fact, only Egypt, Japan and Korea have any large number of translations of such works; the remaining countries have mostly limited their translations to the humanities. Nor does this mean that what was translated was necessarily of solid worth: subtract the light fiction and the purely sensational, and there is left a residue of some well-known classics and a pitiful handful of modern works of merit.

CONT'D ON PAGE 8

JUST PUBLISHED

A look through the pages of the recently published Volume XIV of "Index Translationum", the latest edition of Unesco's annual international bibliography of translations (*), confirms some of the world's regular translation patterns and also reveals some surprising new trends in 1961—the period covered by this volume.

In the first category we find that the Bible still retained its place as the world's most translated work in 1961 with 246 translations (258 in 1960) while Lenin was still the world's most translated author (185 compared with 240).

In the cases of some other authors there have been some surprising fluctuations from one year to the next. Tagore, for example, was translated 101 times (30 in 1960) though this increase is easily explained by the fact that 1961 was the centenary of Tagore's birth and the anniversary was celebrated in different countries by the publication of translations, poems, essays and other works.

Conversely there have been some sharp reductions for authors in the top bracket of translation lists: Shakespeare, 98 (134 in 1960); Jules Verne, 88 (122); Dostoievsky, 79 (79); Tolstoy, 115 (122); Chekov,

by
Robert
Collison

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Throughout the Far East the wisdom of the classics is preserved not only in books but also as an element of art, decoration and architecture. When a famous saying is written down by an expert calligrapher, like the Japanese one shown here, it becomes a work that can be appreciated aesthetically in both the Occident and the Orient. But it is obvious that intellectual appreciation of the great classics of the East can only be brought to the West through translations.

UNESCO'S ANNUAL TRANSLATIONS' GUIDE

66 (108). Even so, these names remain high up in the list. The reduction can probably be explained by the fact that works by these writers are by now more or less universally known.

In other cases there have been increases. Translations of Mark Twain rose to 72 and those of the children's friend, Hans Anderson, to 53. Authors of ancient times who have maintained their position include Aristotle (23) and Euripides (19). The great 19th century novelists continue their world-wide travels—Balzac 61 translations, Dickens, 58—while among the modern authors, Simenon has 68 translations, followed by Hemingway (65), Sholokov (54) and Steinbeck (48). Jean-Paul Sartre is also among the authors whose works have crossed most frontiers during 1961: 42 translations compared with 19 in 1960. Graham Greene increased his total from 58 to 60. Playwrights too have been on the move: 11 translations for Ionesco, 13 for Durrenmatt. Works of philosophy translated included nine by Father Teilhard de Chardin.

This latest "Index Translationum" (the 14th edition published by Unesco) listing 32,931 titles translated in 1961 in 77 countries (31,230 in 1960) is a unique publication revised and compiled each year thanks to collaboration between libraries and bibliographical organizations throughout the world.

Information given for each work includes the name of the author, the title of the translation, the name of the translator, the place of publication, the price in the currency of the country of publication, the original language in which the work was written and its original title.

Titles of the translations, given by country, are indexed under: General Works; Philosophy; Religion and Theology; Law, Social Sciences and Education; Philology and Linguistics; Natural and Exact Sciences; Applied Sciences; Arts, Games and Sports; Literature; History, Biography and Geography.

History, Biography and Geography is the only section in which there has been a decrease compared with the previous year (2,729 compared with 2,818). Greatest increase is found in the literature section: 511 translations more than in 1960 (despite a drop of 412 in the U.S.S.R.—2,479 against 2,891 in 1960). This decrease is, however, more than compensated for by a general increase in this category of translations found in Germany, Austria, Bulgaria, France (1,042 compared with 844), India, Iran and several other countries.

In this astonishing switch from one language to another, Balzac turns up in Slovene, Oscar Wilde in Georgian, Shakespeare in Chuvash, Thomas Mann in Latvian, Galsworthy in Esthonian, Pirandello in Turkish, Garcia Lorca in Czech, Beaudelaire in Swedish, Madame de Sévigné in English, Edgar Allen Poe in Rumanian, Conan Doyle in Arabic, Walter Scott in Hindustani, Xenophon in Hebrew, Musaraki in French and Emily Bronte in Japanese.

Though literary works account for most titles listed in "Index Translationum", some countries have given preference to other kinds of works. In the United Kingdom, for example, out of 717 published translations (411 in 1960), there were 211 works in theology and religion (an increase of 25).

(*) *"Index Translationum" XIV, International Bibliography of Translations. Unesco, place de Fontenoy, Paris* (7e). *Price:* £5.2.6 (*stg.*), $20.50, 71 *F.F.* (*paper cover*). £5.12.6. (*stg.*); $22.50; 78.75 *F.F.* (*bound*).

A literary scandal — translating from translations

The effort in translation is in fact less impressive than would at first appear.

Another disturbing feature of these figures, as shown in the second table on this page, is the number of the translations which have reached the East by way of a second language—usually English (1). Since most are pure literature this feature is especially important, for translation is not a very satisfactory re-export. As Professor L.W. Tancock has said: "No literary work is tasteless, like a glass of distilled water; it has its peculiar aroma, or consistency or texture, which the translator must try to transmit."

The translation of a translation is thus in danger of being unpalatable if not positively misleading. Whether one can safely draw the conclusion that the East is suffering from a dearth of linguists, or whether—as is far more likely—one can assume that most available linguists are more profitably employed (in a material sense) in other pursuits, the fact is that the average reader in the East has no access to the majority of French, German and Russian works except through the intervention of English translators, and practically none at all to works in other Western languages (1).

At the risk of seeming to utter an endless Jeremiad, I must also point out that even the total figures are misleading, since India's bibliography (the most substantial of all Asian bibliographies) is inflated by the need for providing translations of the same book into three of four different languages in an effort to overcome the formidable language-barriers of the sub-continent.

It is also interesting to see how closely the pattern of translation follows the historical background of an individual country, reflecting perhaps the continuance of an educational policy which, originally introduced from the West, has remained as part of the life of the people today. Thus, Indonesian translations are drawn mainly from works in English or Dutch; Pakistan, Iran and Egypt show particular preference for English books, and Viet-Nam for both English and French.

How soon can one hope that each nation will venture beyond its present cultural background in search of horizons beyond? In this connexion, it is notable how remarkably little each Asian country is translating of the works of other Asian countries, in spite of the fact that the language barriers in the East are quite as great as those between East and West.

While the position in the East is alleviated to a certain extent by the fact that English is widely read and therefore access to much Western literature is greater than these figures would suggest, the West is not so fortunate. Few people in the West know any Eastern language, and the majority of those who do are language specialists.

Figures given in the table on page 9, showing the Eastern literature translated into Western languages, are therefore the more incomprehensible. The figures themselves are disappointing: when the semi-religious classics, the folklore, the political and philosophical works have been subtracted, there is no reason for the West to be proud of the residue. Moreover, very few scientific or technical works have been translated, as though the West were ignoring—as it most certainly cannot afford to do—the developments in these fields in Asia.

The West is in fact in danger of being more ignorant of Eastern literature than the East of Western literature, and with far less excuse.

A further and most unexpected sidelight is that the West seems to be almost universally ignorant of Chinese. Of the 181 translations of Chinese works listed, no less than 90 per cent were made through the medium of another Western language—usually English of Russian. The situation is unfortunately only too clear: commercial considerations are often paramount. If the publisher is convinced that there is a ready market for any particular item, the necessary funds are soon available; witness Norway's translation of no less than fourteen of the Nancy Drew series of detective stories in two years (entries nos. 16379 to 16392), to select only one of the many such examples.

(1) *Editor's note.* This situation is even more acute than the author assumes, since it is not always possible for the editor of *Index Translationum* to indicate with certainly in every case that translations were made from the original text. It is furthermore of interest to observe that in several countries, particularly in those such as India, the U.S.S.R. and others with more than one widely spoken language, the use of a single language as a pivot for further translations is, for practical reasons, a matter of policy.

BOOKS IN WESTERN LANGUAGES TRANSLATED INTO ASIAN LANGUAGES, 1960.

Country	Number of books translated from																	
	Ancient Greek	Bulgarian	Czecho-slovakian	Danish	Dutch	English	French	German	Hungarian	Italian	Latin	Norwegian	Polish	Rumanian	Russian	Serbo-Croat	Spanish
Burma ...	—	—	—	—	—	29	2	—	1	—	—	—	—	—	—	—	—
Ceylon ..	—	—	—	—	1	58	3	—	—	1	—	1	—	—	8	—	—
China ...	—	—	—	—	—	87	4	3	—	1	—	1	1	—	2	—	—
Egypt....	2	—	—	—	—	227	32	6	1	—	—	3	—	—	12	1	5
India	1	1	1	—	—	264	28	14	—	2	—	2	—	1	46	—	—
Indonesia	—	—	—	—	13	18	1	3	—	—	—	—	—	—	2	—	1
Iran	2	—	1	—	—	79	3	3	—	—	—	—	—	—	3	—	—
Japan	3	—	3	2	2	583	173	150	—	2	3	1	—	—	84	—	2
Korea ...	1	—	—	1	1	149	29	30	1	2	1	—	—	—	11	—	1
Pakistan .	—	—	—	—	—	24	—	—	—	—	—	—	—	—	—	—	—
Viet-Nam	—	—	—	—	—	23	27	2	—	—	—	—	—	—	—	—	—

Statistics of translations made by means of translations in other languages, 1960. *(Covering only East-West, West-East material).*

Albania	1	India	69
Argentina	3	Indonesia	2
Austria	1	Iran	5
Belgium	2	Italy	9
Brazil	7	Japan	24
Bulgaria	5	Korea	6
Burma	1	Netherlands	1
Ceylon	12	Poland	2
China	5	Rumania	5
Czechoslovakia	4	Spain	1
Denmark	2	Sweden	2
Egypt	23	U.S.S.R.	71
Finland	5	U.S.A.	2
France	2	Viet-Nam	2
Germany	8	Yugoslavia	9
Greece	1		

BOOKS IN ASIAN LANGUAGES TRANSLATED INTO WESTERN LANGUAGES, 1960

Country	Number of books translated from																							
	Arabic	Bengali	Burmese	Cambodian	Chinese	Ethiopian	Gujarati	Hawaiian	Hindi	Indonesian	Japanese	Korean	Malagasy	Mongolian	Pali	Persian	Punjabi	Sanskrit	Syriac	Tamil	Thai	Tibetan	Urdu	Viet-Namian
Albania	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—
Argentina	1	—	—	—	3	—	—	—	1	—	2	—	—	—	—	—	—	—	—	—	—	—	—	—
Austria	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Belgium	—	—	—	—	2	1	—	—	1	—	2	—	—	—	—	—	—	—	1	—	—	—	—	—
Brazil	—	—	—	—	2	—	—	—	5	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Bulgaria	—	1	—	—	7	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1
Czechoslovakia	2	1	—	—	8	—	—	—	—	—	1	—	—	—	—	1	—	—	—	—	—	—	—	—
Denmark	2	—	—	—	2	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—
Finland	—	—	—	—	2	—	—	—	1	—	3	—	—	—	—	1	—	—	—	—	—	—	—	—
France	—	6	—	—	2	—	—	—	2	—	7	—	1	—	1	4	—	6	—	—	—	1	—	1
Germany	—	—	—	—	11	—	—	—	1	1	13	—	—	—	2	4	—	3	—	1	—	—	—	—
Greece	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Hungary	—	—	—	—	4	—	—	—	—	—	1	—	—	—	—	2	—	1	—	—	—	—	—	—
Italy	2	1	—	—	5	—	—	—	1	—	6	—	—	—	—	2	—	1	—	—	—	—	—	—
Netherlands	1	—	—	—	—	—	—	—	—	—	3	—	—	—	—	—	—	—	—	—	—	—	—	—
Poland	—	—	—	—	8	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—
Portugal	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—
Rumania	—	—	—	—	3	—	—	—	1	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—
Spain	2	1	—	—	1	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—
Sweden	1	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Switzerland	1	—	—	—	1	—	—	—	—	—	1	—	—	—	1	—	—	—	—	—	—	—	—	—
Turkey	5	—	—	—	—	—	—	—	—	—	—	—	—	—	—	6	—	—	—	—	—	—	—	—
U.S.S.R.	14	9	1	1	103	—	—	—	13	5	14	15	—	—	—	18	1	5	—	—	2	1	7	12
United Kingdom	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—
U.S.A.	2	—	—	—	14	—	1	1	—	1	22	1	—	—	—	2	1	2	—	—	—	2	—	—
Yugoslavia	2	—	1	—	2	—	—	—	3	3	—	—	—	—	—	—	—	—	—	—	—	—	—	—

It is always a temptation to draw too many conclusions from statistics, and perhaps it would be wise to limit oneself to the reflection that the *Index Translationum* continues to confirm that contact in this field between East and West is haphazard, capricious and dependent on highly irrelevant factors.

There is no villain in the piece: publishers must balance their budgets, translators must find work that keeps them alive, and a nation cannot demand what it does not even know it is missing. But should such a situation be allowed to continue, and is there not a case for international action?

At first sight the problem seems insoluble, but is it really so? If a work is made available in English, French, Spanish, Russian, Arabic and Chinese, it becomes accessible to most of the peoples of the world. That is, six languages will reach the great majority of the world's reading population, and through them an individual work will reach their fellow men by means of local translations—as happens now in India, the U.S.S.R., and Yugoslavia.

In spite of the world's vast output of books each year how many of these are of outstanding merit? Probably no single country could seriously name more than a hundred in its own language, and in many cases the number would be very much smaller. Would it not be possible to make a world effort to ensure that, by co-operative action between publishers and governments, the best of each nation's current works are made available in each of the six languages?

It is true that Arthur Waley is doubtful of the wisdom of sponsored translation programmes, but there is surely a case for setting up an international translators' school, on the lines of the Interpreters' School at Geneva, to provide the necessary training for this work. In which event the methods of the great Chinese translator Lin Shu (1852-1924) might well be used by the students as a means of combining oral and reading skills.

And, finally, would it not be a good idea to give special place to the translation of *practical* books, where niceties of style and problems of politics and ideologies did not arise, so that the whole world might share in the scientific and technical advances now being made?

The enormous gaps in the translation of the literature of the past would still remain to be filled as a retrospective effort, but the modest step made in concentrating on contemporary works might well stimulate some attempts in this direction as well. The translations, when completed, could be offered to publishers in the same way as original works are submitted: only in cases of failure to achieve publication by this means should it be necessary to seek other ways of making the material available.

Perhaps there are other and better methods of overcoming the continuing barriers between East and West in the world of literature, but one thing is certain: the present position is unsatisfactory, and every means should be used to examine the problem thoroughly and decide upon an effective and speedy line of action before it is too late.

This article by ROBERT COLLISON, *librarian, British Broadcasting Corporation, London, is taken from Unesco's "Bulletin for Libraries," Vol. XVI, N° 6, Nov.-Dec.* 1962.

ISHI—THE LAST OF T

by Alfred Métraux

A wild man at the limit of exhaustion and fear. This was how the last survivor of the Yahi Indians appeared to the people of a small California town who saw him for the first time on the morning of August 29, 1911. His hair was burned off close to his head as a sign of mourning according to the Indian custom and he was naked except for a ragged scrap of ancient canvas which he wore around his shoulders. He was later given the name Ishi—his own Yahi Indian word for man—by Professor Alfred Kroeber, the American ethnologist.

EVER since the 16th Century, "noble savages" with their unsophisticated common sense and carefree simplicity of nature have charmed and fascinated Europeans and inspired philosophers and poets to sing their praises. Montaigne has recounted his conversations with three Tupinamba Indians from Brazil, in whose remarks he found much wisdom. London society in the seventeenth century became wildly enthusiastic over a Tahitian named Omai. And, in addition to these real-life persons, there have been many fictitious "noble savages" of literature who showed up "civilized" man and whose qualities were a living reproach to the corrupt society of their day.

Mrs. Alfred L. Kroeber, the widow of the famous American anthropologist, has just written an admirable book (1) about another "noble savage," the Indian, Ishi, whose memory was still very much alive some twenty years ago in the University of California. People who had known Ishi spoke of him to me with affection and respect, and this book helps us to understand why they were so deeply moved.

The "noble savages" mentioned in literature readily accepted to visit the white man's world and were introduced to it under the protection of explorers or of kindly travellers. Ishi, the last of them, made a lonely and painful entry into our civilization.

One night in the summer of 1911, a butcher in a small town in California was woken up by the furious barking of his dogs. He went outside and found near his house a "wild man" leaning against a wall, quite clearly in the last stages of exhaustion. The sheriff was called, and after handcuffing the strange creature, he took him off to the county gaol where, as an extra precaution, he locked him up in the cell reserved for dangerous lunatics.

In California, where the original masters of the soil had been forgotten after having been wiped out, the discovery of a naked savage was greeted by the newspapers as an extraordinary event. Prison turned out to be a refuge for Ishi, protecting him from the indiscreet curiosity of the crowds who came to stare at this survivor from prehistory.

It is curious to note that Ishi did not retain any unpleasant memories of his first contact with white men. The prison had impressed him as a fine house and he was grateful for the food he had been given and the way in which he had been treated. Ishi had, in fact, been expecting to be killed. He could not imagine any other fate at the hands of the white men who had massacred his own people.

The strange capture of a naked Indian in a small California town was the last episode in a drama which had begun half a century before. California, rich in edible plants, had once been the home of one of the densest Indian populations in Northern America. The annexing of this territory by the United States, and the Gold Rush, brought thousands of immigrants from Europe swarming into these happier climes.

Of the many trails opened up by the white men's wagons, there was one which led through the wooded valleys inhabited by the small tribe of the Yahi, belonging to the Yana group. There were some two or three hundred members of the tribe, and they put up a fierce resistance to the invaders. They fought with the courage of despair, for what could they possibly do against these hordes of well-armed men who felt nothing but contempt for the natives? Towards 1872, when Ishi must have been about ten years old, the Yahis had been virtually wiped off the ethnical map of America. There was barely a handful of them left.

THE remnants of the Yahi tribe preferred a wandering life in the forests of the Californian mountains to the advantages of submission. Hidden in the canyons, their few families constituted "the smallest free nation in the world, which by an unexampled fortitude and stubbornness of character succeeded in holding out against the tide of civilization twenty-five years longer even than Geronimo's famous band of Apaches and for almost thirty-five years after the Sioux and their allies defeated Custer." During this period, the Yahi became something of a mythical people. The settlers who had taken over their territory had heard about them, but never saw anything of them save, perhaps, a wisp of smoke from one of their fires rising above the trees.

It is difficult to imagine the existence of a dozen Indians who have chosen to live like hunted animals rather than give themselves up to subjection. They were forever on

(1) *"Ishi—in Two Worlds" by Theodora Kroeber, University of California Press,* 1961 ($ 5,95).

F THE YANAS A PRIMITIVE INDIAN BETWEEN TWO WORLDS

Ishi as he was in 1914. The man from the Stone Age was only able to make a slow adaptation to the Steel Age. But he himself had lessons to teach the men of the 20th Century. He showed his new friends the ways of life, techniques and customs of a people who had disappeared forever.

the move, taking the utmost precautions to conceal every trace of their passage and living only on the animals they managed to kill or the fruit and herbs they gathered. Gradually, fatigue, age and illness took their toll of the fugitives. By 1906, Ishi, his aged mother, his sister and an old man were the only survivors of the tribe.

One day, a group of surveyors took their camp by surprise. They found Ishi's mother who, being paralysed, had been unable to flee. The white men were cruel enough to carry off the food and the few objects she had without leaving anything in return. Ishi's sister and the old man never come back. His mother died a few days later. Ishi was alone. For five years he lived a solitary life in the forests of his territory. When he was discovered on the outskirts of one of the white men's villages, he had made up his mind to return to the community of men, even though they might be his worst enemies.

Professor Kroeber had made a life study of the Californian Indians, and his attention was attracted by the newspaper reports of the capture of a "wild man." He telegraphed the sheriff, asking him to receive his colleague, Professor Waterman. The latter went to the prison equipped with vocabularies of the Indian languages of the Californian district, and read lists of these words to Ishi. He listened patiently, but his face did not betray the slightest sign of comprehension.

Waterman was beginning to be discouraged and was about to give up his attempt to communicate with the "savage" when he pronounced the word "siwini," at the same time touching the wood of the bed on which the Indian was sitting. Ishi's face suddenly lit up. He repeated the word. The two men, realizing the importance of the incident, went on striking the wood as hard as they could, shouting "Siwini! Siwini!" The mystery had, to some extent, been solved. The "wild man" had been identified as being a member of the Yahi tribe, for a long time considered extinct. Ishi was no longer a prisoner of his language. He could now communicate, after a fashion, with a white man. He was no longer alone, and his "hunted animal" look disappeared.

What was to be done with this "savage" who could no longer be kept in goal? The sheriff consented to his prisoner's transfer to the University of California. By

CONT'D ON NEXT PAGE

In the Spring of 1914 Ishi took his ethnologist friends on an expedition to the Yana country where his ancestors, the Yahi Indians, had once lived. This was where he had been born, where he had lived a hunted existence with a few members of his family—the last survivors of the tribe—and where he had spent many years as a lone fugitive from the white men. Now he relived his former existence: the search for food, making a fire for cooking (below) the hunt for wild game with bow and arrow (right) and fishing for salmon with a harpoon (right). He made his own tools, his weapons and his wooden arrows, tipped with obsidian. His skill at all these tasks was extraordinary. The expedition was a unique experience for the ethnologists who accompanied Ishi, for they were able at last to see nature through the eyes of a Neolithic hunter.

Photos courtesy of the Robert H. Lowie Museum of Anthropology, University of California.

ISHI *(Cont'd)*

'I have been alone for such a long time'

agreeing to look after Ishi, the professors of this University were taking on a difficult task. Ishi had come out of the prehistoric past. He seemed to be just over fifty years old. Would he be able to adapt himself to the industrial civilization of the twentieth century? He was the last survivor of the Stone Age in the United States. Late in life, he would have to advance, not through hundreds, but through thousands of years.

His first ordeal was the train. During his nomadic life, Ishi had seen this puffing monster from the distance and his mother had told him that it was a demon with a black face. Now he must not only approach it, but give himself up to it. With true Indian courage, Ishi betrayed no fear, and without hesitation climbed up into his compartment. During the whole of the trip, he remained absolutely impassive and did not look at anybody.

THERE were other wonders in store for him at San Francisco—the ferry, the trams, and later, the cinema and aeroplanes. He showed no emotion or fear when confronted with these novelties. The strict Indian etiquette which he invariably observed, forbade him to do so. Later, when he was able to communicate with his friends, he told them of his impressions.

The height of the buildings in San Francisco did not surprise him at all. They were smaller than the cliffs in his own country. He was only slightly surprised by aeroplanes, and their flight seemed to him to be much less controlled than that of the eagles in his mountains. Of all the white man's inventions, it was the tramcars, with their noise and their swift gliding motion, which struck him as being worthy of admiration. He soon got to know how to use them, distinguishing them by their letters and their numbers.

He quickly adapted himself to the white man's way of living. Shortly after his arrival at San Francisco, he was invited to lunch. His remarkable powers of observation and his sense of etiquette prevented him from making any mistakes. He was appointed janitorial assistant at the Museum and was paid by cheque every month. To cash his cheques, he had to learn how to endorse them; he did so very quickly.

On being questioned about his knowledge of arithmetic, he said he could not count beyond ten. Kroeber was very surprised, therefore, to see Ishi one day arranging the silver dollars he had saved in equal piles, and being able to tell him exactly how many coins there were—over eighty in all. Like many "primitives," Ishi found it pointless to reel off the names of figures without associating them with particular objects.

Like all "primitives" who have lived in our towns, Ishi was disconcerted by the number of people who lived there. When he saw the San Francisco crowds for the first time, he kept on saying "Many white men! Many white men!" In this his attitude was in no way different from that of an Indian Chief from Brazil whom I knew

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Ishi's discovery of modern civilization might easily have been no more than a casual news item, simply showing that a man from prehistory could adapt himself to the modern world within a few months. His stay among men of the twentieth century was, in fact, of primordial interest to science.

He was sole heir to the language, the traditions and the history of a human society which had disappeared forever. Either out of natural kindness, or gratitude, or even perhaps because he realized that he was helping to perpetuate the memory of his people, Ishi tried, as far as he could, to pass on his knowledge to the ethnographers and linguists who questioned him. He took particular pleasure in teaching his friends the techniques from prehistory which had made it possible for him and his people to survive for so many years.

Before an admiring public, he used to carve flint arrowheads, make fire from two pieces of wood, and make bows and arrows in the way that had been handed down from his ancestors. His greatest exploit was the expedition on which he took his friends through the valleys in which he had lived with the last of the Yahi and where he had eventually spent a number of years wandering on his own. His former enemies, the farmers, gave him a hearty welcome, and Ishi felt rather ashamed of having raided their barns in the past. This journey under Ishi's guidance gave his companions insight into the misery and pleasures of the rough existence led by prehistoric Indians.

It was a unique experience for the ethnologists, and they learnt to see nature through the eyes of a Neolithic hunter. As Ishi went further and further into the woods which he knew so well, old memories came surging up into his mind. He described to his companions many incidents from his youth in the very places in which they had occurred.

But gradually, the pleasure of finding himself back in his familiar surroundings gave way to a strange impatience to be gone. No doubt the terrible experiences of the bad days had come crowding in on the happy memories of his youth. It was with an eager step that he climbed up into the train which was to carry him away from the lands of his ancestors.

Ishi had an iron constitution, but he had not been immunized against the white man's illnesses, and in particular, against what, for him, was the most deadly of these—tuberculosis. In spite of the best medical care, it proved impossible to rid him of the devastating effects of disease which he contracted during the fourth year of his stay among the white people. When his friends judged that his end was near, respecting the Indian tradition according to which a man should die in his own house, they had him taken to the Ethnological Museum, his "home."

Ishi died stoically, without a word of complaint, like the members of his race. His friends, the ethnologists, felt that it was their duty to deal with his body as his family would have done, and accordingly burnt it, together with his bow, his arrows and his shells. Inscribed on the urn which contains his ashes are the words: "Ishi, the last Yana Indian, 1916."

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The enigma of the Hittites

A LOST CIVILIZATION EMERGES FROM THE PAST

by Emmanuel Laroche

MODERN FORMS 4,000 YEARS OLD. Among the intriguing and puzzling relics found on ancient sites in Central Anatolia are some strange objects judged to be about 4,000 years old and usually made of bronze or copper, which have been conventionally called "standards". Some of them bear animal figures such as stags and bulls (see page 20), while others (left and right) have plainer, surprisingly modernistic forms—square, round or sickle-shaped. Some of them also bear swastika designs, an emblem whose long-established association with the sun has led to the standards in general being given the name of "sun emblems".

Photos © Ara Güler

THE story of the Hittites is a new chapter in the history of the Ancient World. It is the story of a people living twenty centuries before the Christian era who were only recently "discovered" by scholars after nearly a century of detective work—excavation, research and subtle reasoning.

One hundred years ago the very existence of the Hittites was little more than a vague surmise. Only during the past few decades have they emerged from the shadows. Only since then has their history been reconstructed from the records they themselves inscribed and the meaning of their religion and beliefs been revealed through painstaking studies of their rock-hewn sculpture.

The wondrous civilizations of the pre-classical Orient were at least known to the Greeks, both through traditional accounts and actual contacts.

But an impenetrable curtain of oblivion had fallen over ancient Anatolia from the day when the last independent Anatolian tribes were crushed and then absorbed, first into the Assyrian and later into the Persian Empire.

We know that in one of his texts Homer makes passing reference to the people of Keteioi and this we now presume to be an allusion to the Hittites, disguised under a Hellenic label. But the fact is of little value, for the poet has no precise information to give us nor can he situate this people within the immensity of Anatolia.

Herodotus, our eloquent informant on the lands and peoples of the eastern Mediterranean, speaks of the forebears of classical Lydia and mingles with authentic names others of far-off dynasties. Among them we find a certain Mursilis, a Hittite King who has since become a familar figure to historians. But of what value is such information—more often fable than fact?

Close to ancient Izmir (the Turkish seaport of Smyrna), however, there are two rock-hewn monuments carved out by the Hittites. These were known to the Greeks but were wrongly interpreted by them. The monument at Karabel, depicting a prince and bearing hieroglyphic inscriptions, was attributed to an entirely fictitious journey there of the Pharoah Sesostris. The other—erroneously identified as a Niobe overcome with grief—in reality marked a sacred spring and was cut into the side of Mount Sipylos (today called Manissa Dagh). Alongside it, the Hittite writing forming the name of the dedicator can still be made out.

Deeper in Anatolia, were the mysterious Pontus mountains which, the Greeks believed, were the home of the Amazons, those redoutable female warriors who, legend told, fought on the side of the Trojans and were defeated after violent struggles by Achilles who slew their queen, Penthesileia.

The story of the Amazons is still a complete mystery. Were they a purely mythical people or an exaggerated description of some matriarchal society? Some authors maintain that the legend originated with a false interpretation of figures found at Yazilikaya, near to Bogazkoy (site of the capital of the Hittite Empire). But it is a far cry from the procession of divinities at Yazilikaya to the fury of Penthesileia.

It was the Chalybes who, in the mists of Antiquity in Armenia, were said to have first discovered the secrets of iron-working. They in fact gave their name to the Greek word for steel. Here one discerns a glimmer of historical truth. Throughout the second millennium B.C., the Hittites were considered by the peoples of other Eastern countries as the masters of metal-working who forged first-quality iron.

But as the centuries passed, iron-working secrets were divulged and became known to other peoples. The Hittite tribes degenerated to a barbarian way of life and when the military campaigns of Cyrus the Younger brought Xenophon and 10,000 followers into this region at the end of the 4th century B.C., they found only an unfriendly and wary people, given to pillage and looting, and living in hovels of dried earth.

The Hittites are mentioned by name several times in the Bible from the Patriarchal period down to the time of

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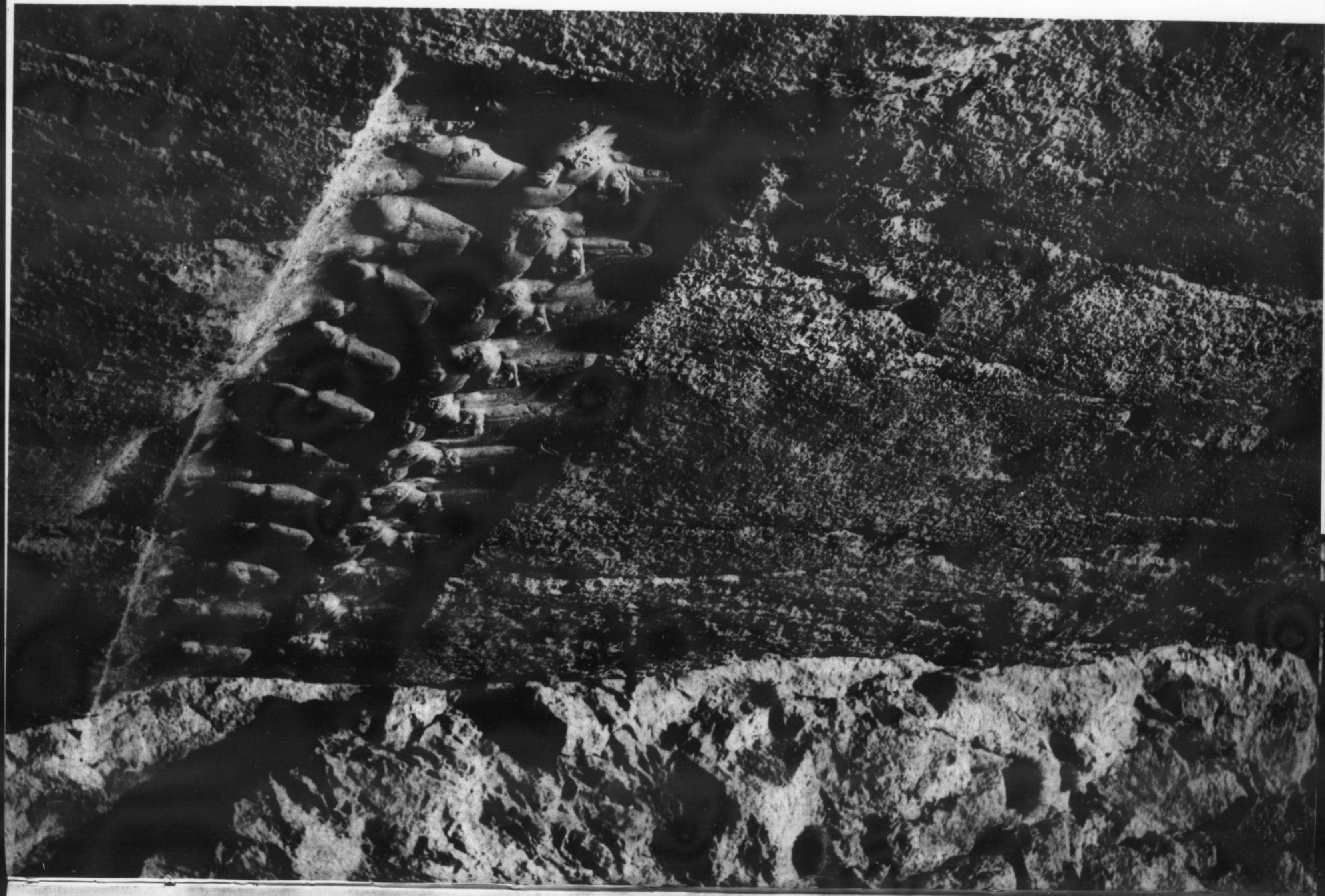


Revealing letters in a Pharaoh's archives

the Exile. But these are the Hittites of Syria, all that remained of the states created by the great kings on the Euphrates and the Orontes rivers at the time of their expansion towards the south. These peoples were partly Semitized and partly Hurrian. In other words they belonged to a diverse and lateral branch of the Anatolian family.

Viewed in the new historical perspective which the most recent deciphering of texts has opened up, the Hittites of the Old Testament are in reality Neo-Hittites. Contemporaries of the Assyrians, the Phoenicians and the Hebrews, they can in no way be said to represent the true Hittite civilization which flowered between the 19th and 13th centuries B.C. and which must be sought out in Central Anatolia.

The "re-discovery" of this people and its civilization was almost an accident and came about through the chance and haphazard movement of travel and exploration. Between 1750 and 1900 many travellers related their discoveries of monuments bearing inscriptions in an unknown writing composed of pictures similar to that of the Egyptians. These inscriptions were given the name "hieroglyphics" and, as it later proved, rightly so, for it has since become certain that the invention of this writing—the work of the Hittites themselves—took place in religious sanctuaries and that it was designed to meet the needs of religion.

But the meaning of the Hittite hieroglyphs was for long to remain a mystery. All the efforts to decipher them failed because scholars were faced by two simultaneous obstacles: an unknown language in an unknown form of writing. It was only when another kind of writing, cuneiform, had been deciphered that it became possible to tackle the hieroglyphs with the aid of the few existing bi-lingual texts and also by searching for the keys to the Hittite language through a careful analysis of monuments.

Begun with some success about 1930 by several scholars working independently, this task is still unfinished. It was, however, made easier and was stimulated by the discovery of a Hittite city at Karatepe in 1947. The bilingual Phoenician-Hittite texts uncovered here immediately confirmed the accuracy of earlier work while enabling minor errors to be corrected. In addition these finds gave a new impulsion to the work.

The results of the work of deciphering that is going on have proved somewhat disappointing to many historians because the texts have not turned out to be the full and detailed accounts for which they were hoping. Usually, the inscriptions are of local significance, relating events of limited, personal interest—the dedication of a temple, of the construction of a palace, for example. The numerous Hittite seals generally bear only the signatures of princes and officials.

Photos © Ara Güler

HISTORY WRITTEN IN STONE. A feature of the Hittite religion was the major role played by open-air sanctuaries, the most celebrated being Yazilikaya close to the former Hittite capital of Hattusas (the present-day Turkish Village of Boghazkoy). From studies of the rock-cut reliefs and inscribed hieroglyphs at Yazilikaya, scholars have been slowly reconstructing the story of the Hittite people. Left, procession of figures wearing long pointed caps and carrying scimitars on their shoulders. Above, King Tuthalija in the embrace of the young god Sharrumma.

It was not possible to fit the Hittites into a given historical time and space on the basis of the facts gleaned from the hieroglyphic-inscribed monuments. This information was revealed to the Orientalists in the second half of the 19th century by an indirect source.

One of the first important Egyptian texts to be deciphered—the Pentaour poem—described the Syrian expedition of Rameses II which ended in the battle of Kadesh and the subsequent Egyptian-Hittite peace treaty. This document at once proved that one of the great Hittite kings, Hattuslis III, who concluded the peace treaty with the Pharoah, reigned at the end of the 14th century B.C.

Parallel to this discovery, the annals of the Assyrians told the story of the western campaigns of this Mesopotamian Empire, of its dealings and quarrels with the "People of Hatti", and of the later progressive absorption of the Neo-Hittites—the biblical Sons of Heth. It soon became clear that the cultural and political heartland of the Hittite people had been in Central Anatolia and not, as previously supposed, in northern Syria.

The discovery of the Egyptian diplomatic archives at Tell el Amarna, on the Nile, added what was needed to complete the previous fragmentary information. Written in the cuneiform script of the Babylonian language, they contained the correspondence which had passed between the Pharoah (Amenophis IV) and the minor Syrian and Palestinian rulers. The Hittites are mentioned many times in this correspondence. They appear as enemies from the north, exerting an ever-growing pressure on the tiny Semitic kingdoms of the Middle Euphrates and Orontes.

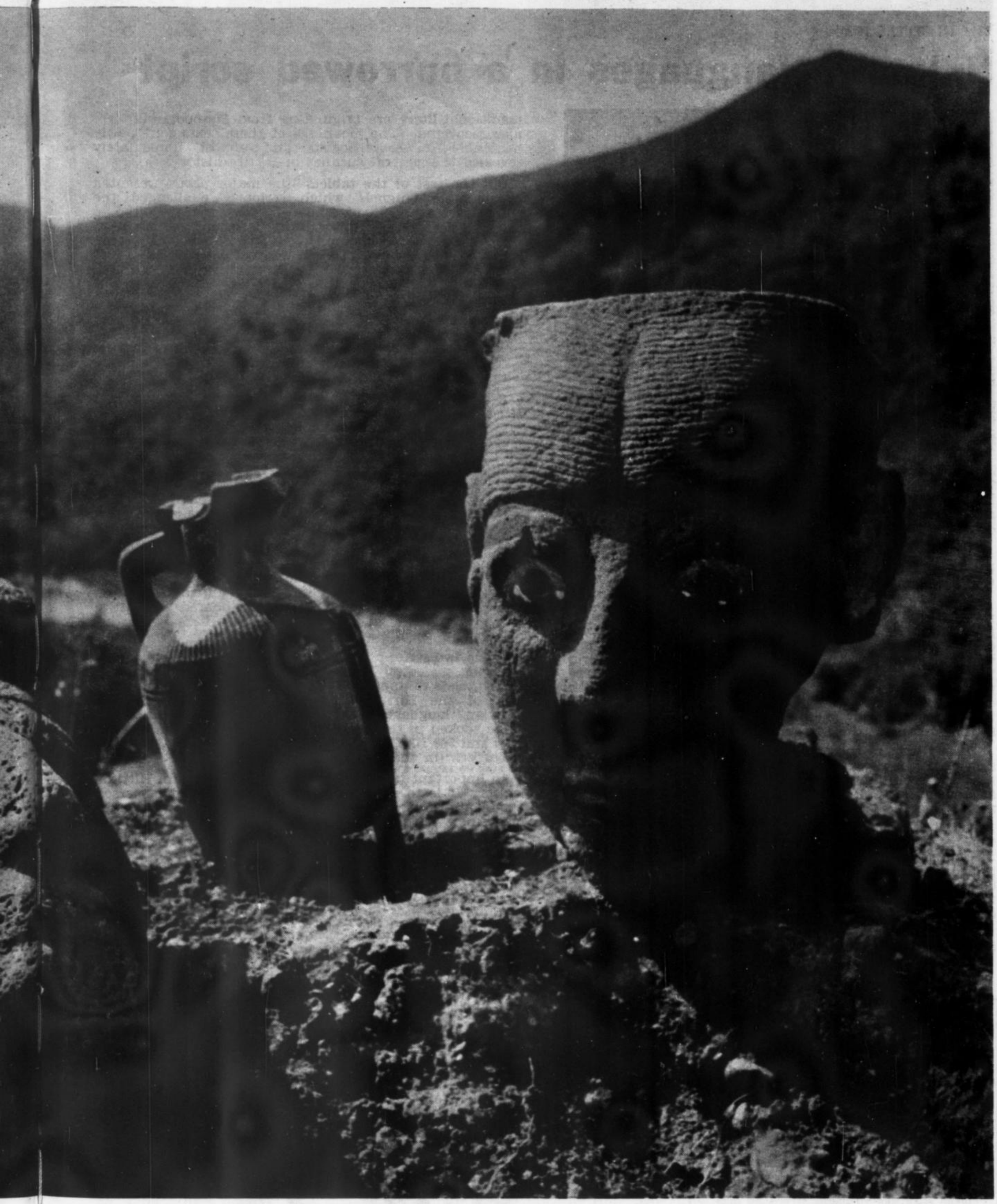
Thanks to these dated texts, the Hittites now entered world history and were allotted a place in its chronology. One of these letters from Amarna written from an Anatolian principality, was inscribed in a new language—the language of the Hittites. At last the scholars were approaching their goal: a knowledge of the Hittites based on documents actually written by this people.

All our present knowledge of the Hittite civilization has been obtained from the royal archives of Hattusas, the former capital of the empire. Its site near the present-day Turkish village of Bogazkoy, about 100 miles east of Ankara, had for many years past attracted travellers, intrigued by the imposing ruins and rock-cut monuments.

Excavations began there in 1905 under the German archæologist, Hugo Winkler. Like much similar work that was done at that time it was somewhat lacking in order and method. But to seekers upon whom fortune smiles all can be forgiven. In the course of several expeditions thousands of cuneiform clay tablets were

CONT'D ON PAGE 20

SKILLED METALWORKERS of ancient Anatolia have left evidence of their remarkable craftsmanship in gold, silver and copper objects of variety and elegance recovered from graves and other archæological sites. Statuette (left) of a female figure wrought in gold and silver is now in the Hittite Museum, Ankara.



Photos © Ara Güler

LINGUISTIC CLUES ON THE BLACK MOUNTAIN

In the late summer of 1945, a group of Turkish archæologists, hunting for traces of ancient Anatolian civilizations, uncovered the remains of a former Hittite city at Karatepe, on a towering ridge known as the Black Mountain. Subsequent expeditions have unearthed many statues (above) and reliefs. Among the innumerable inscriptions brought to light the most significant were bilingual Phoenician texts and Hittite hieroglyphs. These corresponding inscriptions enabled hieroglypic Hittite — the unknown language of an unknown people written in an unknown script — to be read.

Unknown languages in a borrowed script

Former Hittite centres in what is now Turkey and northern Syria. After the collapse of the great Hittite Empire about 1200 B.C. its cultural traditions continued to thrive in provincial cities for another seven centuries when the last Hittite city states were absorbed by the Assyrian Empire.

recovered and sent off to the museums of Istanbul and Berlin.

Interrupted by the First World War, this research was re-started in earnest at Bogazhoy in 1931—this time carefully and methodically—under the direction of a young German archæologist Kurt Bittel. These excavations went on right up to the outbreak of the Second World War and led to the uncovering of the whole of the Acropolis where the royal library of the Hittite kings (13th century B.C.) was brought to light. Hundreds of other tablets found during these expeditions are now conserved in the Ankara Hittite Museum.

The writing on these clay tablets is a well known version of the classical Babylonian cuneiform, the same one that has been discovered in all the ancient western sites: at Amarna, at Tell Atchana, near to Antioch, and above all, at Ugarit.

This writing is comprehensible to any competent Assyriologist, but in this case it had been used to record several languages—a fact which immediately created serious problems for the researchers. At Bogazhoy at least seven languages figure among the texts of the archives, and by far the most numerous were those in "Hittite", the official language of the empire.

Fortunately, many international documents (diplomatic treaties, for example) in Babylonian along with items of traditional literature originating from Mesopotamia were also recovered. The meanings of these texts were easily accessible to Assyriologists and almost immediately revealed the general outlines of Hittite history.

But the rest of the tablets—the major part—presented innumerable enigmas which seriously challenged the shrewdness and skill of scholars. They were required to decipher from a known writing, languages which were completely unknown and about whose links no sure theory could be advanced. The situation was in many ways comparable to that of contemporary Etruscan studies, except for the advantage offered by the existence of several bilingual texts.

It was a Czech scholar, Friedrich Hrozny who decided to use a completely unbiased approach and to tackle the problem of deciphering the texts analytically, working directly from the evidence even if this should mean a contradiction of all established views.

After the discovery of some obvious equivalents had revealed to him the meaning of two or three simple phrases, he became convinced that the Hittite language belonged, by the general form of its grammar and part of its vocabulary to the great Indo-European family of languages (Indo-Iranian, Greek, Latin, Germanic, Slav, Celtic, etc.). Ignoring the scepticism of linguists, he went ahead and translated at his first attempt, and in masterly fashion, the Code and large sections of the royal records. Thanks to Hrozny, a new branch of Orientalism was created.

We can now understand why, through force of circumstances, the archæological science of Hittitology remained split into two parallel disciplines for an entire generation. They were not the same men who deciphered the Hittite cuneiform writing at Bogazkoy and the Hittite hieroglyphic writing in Syria.

These two series of documents correspond to two widely differing dialects. The "classical" Hittite of the cuneiform tablets disappeared without trace after the destruction of the Hittite capital around 1200 B.C. The "Luvian" language of the hieroglyphs, however, continued to be spoken in the southern part of Asia Minor between 1200 and 500 B.C., surviving in the Lycian language of the Greek era (in the south west of Anatolia).

An important task awaits the new generation of Hittitologists. It is to assemble these individual and dispersed fragments of knowledge, to complete the publication of many new texts and to persevere with the deciphering of the most ancient hieroglyphic monuments whose riddles still remain unsolved.

EMMANUEL LAROCHE *is professor of linguistics at the University of Strasbourg and a research director at the* Ecole Pratique des Hautes Etudes *in Paris. Editor of the* Revue Hittite et Asianique, *he is the author of works on the Hittites and of many articles on the languages and civilizations of Asia Minor.*

FOR FURTHER READING

"The Secret of the Hittites" by C. W. Ceram; New York, Alfred A. Knopf, 1956.

"Hittite Art" by Maurice Vieyra; London, Alec Tiranti Ltd., 1955.

"The Hittites" by O. R. Gurney; London, Penguin Books, revised edition 1961.

Unesco's "History of Mankind: Vol. 1, Prehistory and the Beginnings of Civilization" by Jacquetta Hawkes and Sir Leonard Woolley. (Map at top of page is taken from this volume.) It will be published in May by George Allen and Unwin Ltd., London, (75/- stg) and Harper and Row, New York ($12.50).

Photos © Ara Güler

20 **STAG AND BULLS** on this standard found in royal tombs at Alaca Hoyuk are divinities which came down to the Hittites' pantheon from earlier inhabitants of Anatolia. The term "Hittite Art" is sometimes used to describe not simply the art of one people, but rather forms from a cultural complex extending from northern Syria to Central Anatolia.

FAO - C. Bavagnoli

FARMERS GO TO SCHOOL. Nigeria plans to boost its food production through an ambitious farm-settlement scheme coupled with the creation of farm institutes where young men (above) are taught modern farming practices: soil conservation and fertility, crop and animal husbandry. To meet population increases world food production must be tripled by the turn of the century.

GASTRONOMY FOR THE BOLD

by Ritchie Calder

In a Congo market, street vendors were selling fat, black, hairy, wriggling caterpillars, four inches long. These were not live bait for anglers but food for human consumption. One shuddered and thought of the dreadful privations which could reduce people to such straits. But this was not the Hunger Belt of the Congo and those caterpillars were not starvation rations but, for Africans, delicacies like shrimps, *escargots,* or frogs' legs.

In a Bornean longhouse, among the treetops of the jungle, I had three helpings of a succulent, communal dish. Some of the ingredients were obvious—the saffron rice, the bits of chicken, the herbs and the peppers, but there were tasty bits which were unfamiliar. After enjoying the meal I asked the headman what those were. When he told me I sneaked down the ladder and was sick in the undergrowth. The "tasty bits" were slugs like those which I had been pulling off my back in the jungle. If I had not asked, my stomach would not have revolted but imagination baulked at self-cannibalism!

In West Africa, ambitious attempts to set up poultry farms have been expensive failures, because of the local micro-organisms. In any event, the feast day delicacy of the local Africans is not the Christmas or Thanksgiving turkey but the giant snail. This represents about half-a-pound of nutriment and is as appetising as the Californian mollusc, abalone, an expensive dish on the American menus.

In the Arabian deserts, the wandering bedouins eat fried locusts. The locust has been the plague of settled cultivations since Biblical times. The insect is just a winged stomach and consumes its own weight of growing crops in a day. Since a swarm of locusts can weigh thousands of tons this consumption is devastating.

But desert wanderers do not concern themselves about what happens to crops hundreds of miles away. To them, a locust is human food. So much so, that when locust

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Seaweed as good as candy floss

control officers went into the Empty Quarter of Arabia to stop the locusts before they took off to wreak destruction in the Soviet Union, Iran, Pakistan and the Middle East, they had to take sacks of Maria Theresa dollars. They had to have those coins of 200 years ago fresh-minted as the only currency the desert tribes would recognize. They had to bribe them to allow the killing of the locusts.

In Scotland, when I was young, we youngsters used to sneak into the back streets to buy and to eat hunks of seaweed, which to us was as desirable as the candy floss of a more affluent generation. We had to do it furtively because it was vulgar, but years later I paid a dollar in a luxury restaurant for a dish which was only a fancy version of that self-same seaweed.

THOSE are examples of what is really meant by saying "One man's meat is another man's poison." In rare cases the expression may be true; there are food allergies by which otherwise innocent edibles like strawberries, or eggs, or chocolates can have serious and even fatal effects on some individuals. Mostly, however, our likes and dislikes are dictated by habits or by imagination (or the lack of it) or by taboos and our reactions are not biochemical but psychological—like my slug-sickness in Borneo.

They are none the less real because of that. Even in a famine, religious vegetarians will die rather than eat meat, as also will rice-eaters rather than eat wheat. A world-eminent free-thinking professor, a long way removed from the sacred sanitary laws of the Leviticus, can never force himself to eat ham or pork; his stomach refuses to break the rules of his upbringing.

One of the most appetising and worthwhile fish is mackerel but the fishermen of my part of the world who catch mackerels and sell them will never eat them because (quite untruly) they are supposed to feed on the corpses of seamen. In Thailand, pretty well off for food, mothers harm themselves, their unborn infants and their suckling children by barring a whole range of fruits and vegetables because they are fetish symbols—but no part of their Buddhist religion.

Another food-discriminator is snobbery. No one will eat something called "dog-fish" (*Squalus acanthias*) but call it "rock-salmon" on the menu and everyone is happy.

None of us would really enjoy the notion of eating reptiles but the great feature of the Lord Mayor of London's banquet is real turtle soup and a turtle is, of course, a reptile. Similarly, we recoil from an egg which is "off" but when we have a Chinese meal we will eat addled turtle eggs and "bird's-nest soup," which is bird-spittle—mucilage (and perfectly good protein) secreted from the salivary glands of swifts. Kangaroo-tails are served in the British House of Lords. Crocodile-tails are delicacies to Africans, just as the palms of the polar bear paws are to the Eskimos. Sharks fins are shipped to the Chinese but the food-thrifty Japanese eat shark-meat and get rich vitamins from the sharks' liver.

When oysters in the days of Charles Dickens, were the food of the poor of London, the rich did not eat them. Now the rich eat them and the poor cannot afford them. In expensive Western stores, one can buy bottled ants and silkworm conserves—made of the cocoons, once the silk has been unwrapped.

One can buy jars of manna, from the Biblical wilderness. It may not be the manna of the Exodus but it is the saccharin excretion of an aphis which drinks the dew on the tamarisks of the Sinai and the Negev. The excretion dries like sugary snowflakes and drifts over the desert.

Where and when food is abundant, taste can afford to be selective. In the land of Feast and Famine, among the Eskimos, if the caribou-kill is high, they will feast off the tongues and throw the meat to dogs. Come the famine, and they will ration the offal and split the bone for the marrow. In Wyoming, they boast "We cut out the steak and throw away the steer." In Britain, unwanted milk is poured into disused coalmines.

Photos WHO - Spooner

FAO - Eric Schwab

WHAT'S ON THE MENU? Food habits and the nutritive value of the vast variety of foods on the world's menu are nowadays carefully studied in research institutes. Below, foodstuffs from all over the world, collected for testing in a British research institute. Changing diet habits are reflected (above) in fish pond development schemes to provide more proteins for people of Indonesia. Working towards a more rational use of world food resources, a joint Food and Agriculture-World Health Organization commission is now compiling a *Codex Alimentarius*, a collection of international food standards to help harmonize the existing ones.

But there is another kind of waste: Where people like things (giant snails for instance) which seem a bit eccentric why should we try to impose conventional foods upon them? These may be the new foods. With all his science, modern man has not been very enterprising. Practically every food animal we know was domesticated in prehistoric times. Of course, we have improved the breeds and the yields until a farm-animal has become an agrofactory but we have not much extended the range.

Why not domesticate the sea-cow, the manatee or its kin, the dugong? The manatee is a substantial creature in terms of sea-cow sirloins, because it can grow as much as 25 feet in length. It is oceanic but it favours estuaries and might be coaxed or adapted to the freshwater environment of the great rivers. It has one especial virtue. It is the one creature, it seems, which is prepared to feed off the water hyacinth. If this seems to put it in the category of the famous Ferdinand, the Bull, which preferred flowers to fighting, it should be explained that the wild hyacinth, with its delicate blue blossom bobbing on the waters, is no choice bouquet. This is one of the world's scourges.

In the South American rivers where the water hyacinth belongs, it is quite well-behaved, but when it has been introduced by design (how nice to have it in our pool!) or by accident (in ship's bilges) into Africa or Asia it has become a plague. It chokes the great rivers, blocking the channels, and smothering dams. It cannot be got rid of by weedkillers because they would imperil the fish or the useful plant life. It has to be cut and dredged out by physical effort. But the manatee loves it and could process the pest into excellent meat and oil.

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HOW YOU CAN HELP THE FIGHT AG

NEXT month a "World Freedom from Hunger Week" will mark the mid-point of the "Freedom from Hunger Campaign" (1960-65) led by the U.N. Food and Agriculture Organization (FAO) with the support of the United Nations and its Specialized Agencies. The purpose of this world-wide campaign is, in the words of Dr. B. R. Sen, Director-General of FAO, "to inform and educate the public about the challenge which faces mankind and to act as a forum where the aspects of hunger, poverty and economic stagnation can be discussed and remedies found, and as a base and a starting point for action projects to solve these problems."

"World Freedom from Hunger Week"—centering on the equinoctial date of Thursday, March 21, symbol of spring and sowing in the Northern Hemisphere and of harvesting and thanksgiving in the Southern—will be a major opportunity for public participation in the Campaign.

While the Campaign covers every possible approach to the problem of hunger (see the special July-August 1962 issue of The Unesco Courier) action is chiefly concentrated in four areas: information and education, fund-raising, research programmes and action projects.

To help the Campaign, Unesco is carrying out a broad educational and information programme which has two goals:

In the more fortunate countries to bring about a basic understanding of the problem of hunger and what can be done about it.

In the less developed countries, to give the people knowledge that will enable them to increase food production, improve diets and in general achieve a higher standard of living.

The Freedom from Hunger Campaign has also become a natural addition to Unesco's Gift Coupon Programme which, in the past ten years, has combined education and exchange of information among peoples around the world with fund-raising that has made possible the purchase of more than one million dollars for educational and scientific equipment.

UNESCO is now inviting individual people and organizations in some 18 donor countries (see box page 25) to contribute directly to action projects which enable people of other countries to improve food production. Unesco Gift Coupons can be used to buy equipment and supplies for virtually any type of activity under the Freedom from Hunger Campaign. The following, however, are the main projects:

WATER SUPPLY EQUIPMENT: Inexpensive well-digging equipment, windlasses and buckets can spell the difference between a good living and mere subsistence in many cases where water lies only a few feet underground.

FARM TOOLS: In vast, underdeveloped regions the only farm tool known is the short-handled hoe. A small investment can provide breaking ploughs, spades, forks, shovels and rakes, with a resulting boost to agricultural production.

BETTER SEED: The saying, "Good se doesn't cost—it pays", reflects the fa that the use of better seed varieties a cheap and effective way of increasi productivity.

SCHOOL AND HOME GARDEN Purchase of tools and seeds at sm cost, matched by local labour produc extra food supplies and guides you people and families to better diets.

NUTRITION AND HOMECRAFT CE TRES: Poor diet is often caused as mu by ignorance as by poverty. For teachi families to make better use of the resources, the purchase of kitchen equi ment and training aids can pay larg dividends.

MOBILE VETERINARY LABORATORIE These have vital roles in identifying an controlling costly livestock diseases an serving as instruction centres.

POULTRY RAISING: In many area shortage of proteins can be best met b increasing egg and poultry productio Unesco Gift Coupons can provide th necessary equipment.

FISH PONDS AND FISHING EQUIP MENT: An important source of protei food, fish ponds can often be operate simultaneously with some other type o food production.

AGRICULTURAL EDUCATION: Books supplies and equipment are needed t help transmit knowledge from one gener

GASTRONOMY FOR THE BOLD *(Cont'd)*

One hippopotamus steak feeds a family

Then there is the hippopotamus. We call it "the river horse" but it is a pachydermatous, non-ruminating, artiodactyl ungulate—in other words, underneath the two-inch thick rind of its fourteen-feet bulk, there are three tons of excellent pig-meat. A rasher of hippo would provide a meal for a family.

If you can't lick 'em, join 'em! If you cannot domesticate wild animals, conserve them. That is a good thing in itself because the world is in danger of losing its noble animals by stupid destruction. But conservation has other commendations. Protected animals multiply beyond the resources of their natural habitat, and in the interests of their kind, they have to be culled—selectively killed, just as the sensible cutting of trees improves a forest. In Africa, this would preserve the species for posterity and protein for the people.

Conservation as against domestication has other values. The increase of flocks and herds on savannah ranges (as in East Africa) can destroy the herbiage and start erosion into desert. Cattle and sheep are grazers; they eat only from the ground but they crop everything close. Nature has budgeted more intelligently. There are the rooting animals, like the warthog, which get their food below the surface and the many types of deer and antelopes which graze but are non-competitive in the types of plants they eat. There are the browsing animals which dine off shrubs and bushes and there are the giraffes and elephants which can help themselves from the trees. It is self-service on four floors! No biotechnical efficiency-expert could improve on that.

Where we have been least effective in our harvesting of food is in terms of the sea. Seven-tenths of our planet is covered by oceans. Davy Jones' Locker is a vast food-hamper. The nutrient material produced annually by the sea amounts to one hundred billion tons of which only thirty million tons, the world over, are recovered as edible fish. This contrasts with the billion tons of vegetable

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ST HUNGER

ation to the next and thereby perpetuate the effects of the Campaign.

Like other Unesco Gift Coupon projects, the one designed to support the Freedom from Hunger Campaign stresses direct "people-to-people" relationships. Both to donors and beneficiaries, the contacts through Unesco Gift Coupons have brought new knowledge and real friendship for the people of other nations.

Three years ago the students at The Queen Elizabeth School for Girls near London raised £400 for Unesco Gift Coupons to equip a home economics classroom in an Arab refugee camp in Jericho, afterwards raising another £300 to bring a teacher to England for additional training.

Recently the girls of the same school became the first group in the world to contribute to the Unesco Gift Coupon Programme for the Freedom from Hunger Campaign. The Gift Coupons they bought have been sent to schools in Burma to buy seeds, fertilizer and garden tools.

Writing to Unesco, these English girls recalled the friendships they had made with Arab refugee children and added: "We now look forward to doing the same thing in Burma and we are glad to take part in the Freedom from Hunger Campaign. We much enjoy our own gardens here in England, and we like to think that others will learn to use their land more creatively and to enjoy more fully its products and their riches."

UNESCO GIFT COUPONS

Unesco Gift Coupons are now available in 18 donor countries: Argentina, Australia, Austria, Belgium, Canada, Denmark, Federal Republic of Germany, Finland, France, Israel, Japan, Netherlands, New Zealand, Norway, Sweden, Switzerland, United Kingdom and the U.S.A.

Donors select projects they wish to aid from a list approved by Unesco. Then they collect funds to buy Gift Coupons which are mailed to projects. Recipients use them to buy equipment and supplies.

For further information write: Unesco, Public Liaison Division, Place de Fontenoy, Paris 7, France, or Unesco, U.N. Headquarters, New York 17, N.Y., U.S.A.

FAO-Patrick Miron

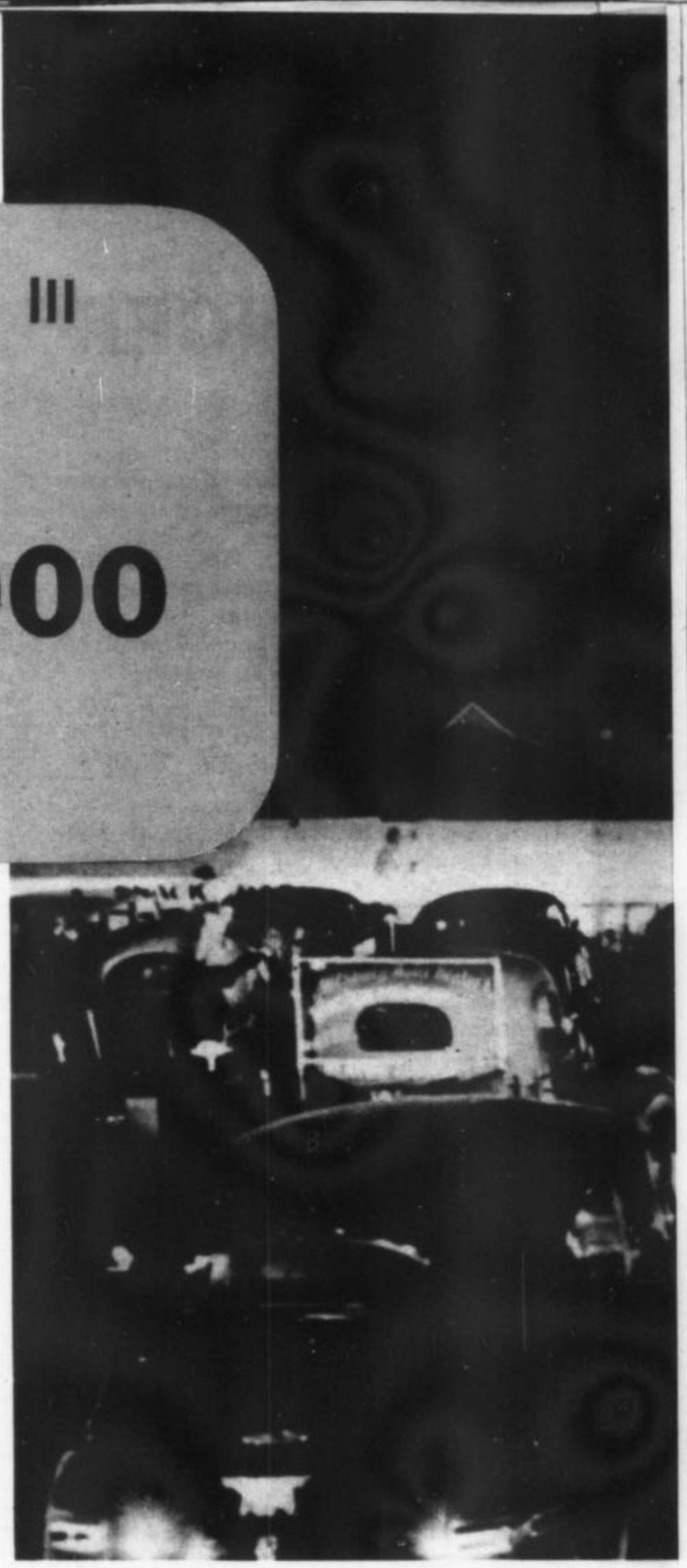
TORTILLAS & BLACK BEANS. The beans and tortillas (maize pancakes) being eaten by this young farmworker in El Salvador are basic items of diet in many Latin American countries. But human needs in food are not merely quantitative and millions are still undernourished in terms of protein products...milk, eggs, meat and fish.

THE HIDDEN FACE OF THE CINEMA Pt. III

AN AUDIENCE OF 12,000,000,000

by Paul Léglise

The article below is the third in a series describing lesser-known aspects of the cinema industry and based on a world-wide survey by Paul Léglise. In previous articles the author analyzed the complex operations of production and distribution. Here he discusses the problems of film presentation, the impact of an ever-expanding television industry on films, and the important roles played by film libraries and film clubs in the world of the cinema.



DRIVE-IN CINEMAS. There are no parking problems for these cinema-goers in the United States. They take their cars right inside a huge open-air enclosure, a "drive-in" cinema, and watch the show projected on a vast screen without having to leave their vehicles. There are over 5,000 U. S. "drive-ins" and the vogue is spreading to other countries.

We have followed the path of films from the production studios through the channels of distribution and now find them in the hands of the exhibitors who will present them to the public—a vast public, the 12,000 million people who pay for admission to cinemas each year.

Leaving aside, for the moment, the audiences at specialized film shows, let us take a closer look at the normal, commercial cinemas. The figures are striking. Europe tops the list (1960 figures) with 110,000 cinemas and 35 million seats. Then comes America with 40,000 cinemas and 14 million seats, followed by Asia with 20,000 cinemas and eight million seats. Africa has 3,000 cinemas and two million seats. World box-office receipts in 1960 totalled 3,000 million dollars.

These totals are certainly impressive and yet a definite drop in cinema attendance has been observed. There is no need to look far for one of the major causes of this drain on the cinema public. It is the result of the vast expansion of television. However, when a certain level of saturation has been reached the situation should become stabilized, if this has not already become apparent in some countries.

Even so, this declining spiral cannot be ignored. It has been particularly obvious in the United Kingdom where over a five year period box-office receipts dropped by one half—from £1,182 million in 1955 to £580 million in 1960. In the Federal Republic of Germany, the number of spectators fell from 817 million in 1956 to 620 million in 1960 with a 15% reduction in receipts. Similar trends were observed in Belgium (from 110 million spectators in 1955 to 90 million in 1960), the Netherlands (from 70 million in 1956 to 55 million in 1960), Austria (from 122 to 110 million) and in Canada (from receipts of 160 million dollars in 1953 to 60 million in 1959).

In France it looked at one time as though this decline might halt and the situation become stabilized. In 1959 there were 354 million spectators and receipts of 595 million new francs; in 1960, 354 million spectators, representing 662 million new francs. The following year, however, there was a decline—326 million spectators and receipts of 644 million new francs—which thus extended the downward trend noted since 1957 and amounting to a drop of 85 million spectators.

The United States (where television developed earlier and on a larger scale than elsewhere) experienced a decrease in film-going up to 1957, since when a proportion of the lost ground is apparently being recovered: from 2,000 million spectators (1957) to 2,228 million (1960) with receipts rising from $1,110 million dollars to $1,370 million.

This world-wide evolution and fluctuation in film-going is not only due to the growth of television, but to many other factors whose detailed analysis is the province of economic and sociological studies. In particular a comparison between these statistics and the pyramid of age-groups in each country would provide interesting and revealing conclusions.

Nevertheless the decisive effect of the cinema-television rivalry is clearly apparent. Yet the evolution favourable to the cinema in the United States shows us that by adapting cinematographic art and industry to the new economic conditions created by this competition, by emphasizing the advantages of the large (cinema) screen over the small (TV) screen, the cinema can manage to keep its public until a period of more constructive co-operation comes in sight.

Screens are being blown up in size, the format of films themselves is being increased from 35 mm. to 70 mm. so as to improve the technical quality of the image, stereophonic sound fills cinemas from all sides. We are today

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close to the cinematographic visions of Aldous Huxley, and Abel Gance, the French pioneer of filming techniques is now revealed as a true prophet of the seventh art thirty years ahead of his time.

To overcome the present crisis the cinema must change radically, break with routine and present its spectacles in new ways. Some idea of what is already being done can be gathered from a U.S. Trade Department report. This reveals that in the U.S.A. films were screened in 12,300 cinemas in 1961 and also in 5,000 "drive-ins": open-air cinemas where the film is projected on a vast screen watched by patrons sitting in their cars.

Drive-ins account for 25% of total cinema receipts in the United States. In Canada, while the number of ordinary 35 mm. cinemas declined in one year from 1,451 to 1,383 (at the end of 1961), drive-ins increased by four and numbered 236 at the same date.

Among other film projection innovations, a striking advance was made by "Cinerama" which operated in 30 cinemas in the United States and in 24 abroad by the end of 1961 and which planned to have a total of 60 cinemas so equipped in the United States and 40 abroad by the end of 1962. The Soviet "Kinopanorama" is acquiring new cinemas and is also extending abroad, and in Czechoslovakia, "Polyecran" has begun to develop.

Because of these new forms of film presentation we have to be extra cautious when dealing with statistics, especially when compiling lists of cinemas which do not have either the same capacity or the same number of programmes. There is no common measure between "Theatroramas," drive-ins and country cinemas. Even the ordinary cinema cannot be calculated in district units.

Even in countries which are cinematographically well-equipped the distribution and screening of films raises many serious problems. When we learn that since 1929 money spent on entertainment only accounts for 2% of consumer income in the United States we may well wonder what new and greater difficulties we can expect to find in countries now in the throes of development.

UNESCO has undertaken a large-scale survey of the present state of information media in the underdeveloped countries. What do we understand by "underdeveloped?" According to a United Nations definition, a country is underdeveloped when the average per-capita income is less than 300 dollars per year.

In 1961, UNESCO submitted a report to the Human Rights Commission and the Economic and Social Council of the United Nations. (See THE UNESCO COURIER, June 1962) on the problems involved in granting technical assistance to underdeveloped countries to help them expand their information media (press, radio, cinema and television). In addition, regional meetings on the same problems have already been held in Bangkok (1960) for South East Asia, at Santiago, Chile (1961) for Latin America and in Paris (1962) for Africa.

The basic goal for all these countries in the field of information is to make sure that for every 100 inhabitants there are at least ten copies of daily papers, five radio sets, two cinema seats and two television sets. The fact that 70% of the world's population does not have access to even this strict minimum of information resources bring the immensity of the task into true perspective.

Even so, these criteria are somewhat summary and only partially convey the facts of the problem. They fail to take into account, for example, the situation with regard to population distribution and do not reveal the possibilities opened up by the travelling cinema thanks to specially-equipped trucks. They do make possible, however, a tentative approach to the problem.

According to information collected by UNESCO in 1961,

CONT'D ON PAGE 30

THE WONDERS OF NA

© Haroun Tazieff

© A.T.P. Transpress, Paris

© Les Requins Associés, Paris.

The cinema camera roves the world and explores nature's every dimension: in space, high in the air, on mountains and volcanoes, beneath the oceans and within the microscope (see page 30). From the striking images it captures have come many exciting and successful films, both feature-length and shorts. Testaments to human skill and daring. they carry the cinema-goer into places he could otherwise never hope to see. Above left, the well-known volcanologist and geologist, Haroun Tazieff, seated on the brink of the crater of Sakura-Sima, an active Japanese volcano, shoots scenes for his film, "Volcanoes". Above, parachutist Jacques Dubourg has fixed cameras to each side of his helmet. Thus equipped he will film every phase of his leap into space and descent. Left, an underwater cameraman in action during the production of Jacques Cousteau's film, "The Silent World", a full-length documentary on the discovery of the world under the waters. Right, while shooting climbing scenes for his film on mountaineering, "Les Etoiles du Midi", Marcel Ichac has installed his camera on a sheer wall of rock in the French Alps. Here the exploits of the cameraman in action rival those of the actor-mountaineers.

A URE FILMED BY THE CAMERAMAN

Ingmar Bergman first 'discovered' by a film club in Uruguay

27 Asian countries had a total of 7,673 cinemas (equipped for 16 mm. or 35 mm. screening) with a total seating capacity of just over 5,200,000 (.7% per inhabitant). The average annual cinema attendance per inhabitant was 2,8 times. In Latin America the picture was brighter with 12,847 cinemas having a capacity of seven million seats (3.5% per inhabitant). Annual attendance here was 4.9 times per inhabitant. In the African countries covered by the survey there were 2,400 cinemas with 1,300,000 seats (0.5% per inhabitant) and the average annual attendance was less than once in most countries).

Thanks to UNESCO's studies and surveys, the U.N. Economic and Social Council will be able to draw up a balance sheet of the material, financial and professional needs as well as the resources available to meet them. The aim is to launch a development programme under which the advice of specialists will be made available, scholarships granted, seminars arranged and equipment and installations supplied where they are most needed.

LET us turn for a moment to the type of programme offered in the commercial cinemas. Generally it is made up of a feature-length film, a short and a newsreel. Short films and newsreels are sometimes a compulsory part of the programme. In Brazil, for example, a decree dating from 1946 makes the inclusion of a newsreel and a documentary or other short film obligatory.

In India, every cinema is obliged, under the terms of its licence to operate, to include in each programme up to 2,000 feet of film, approved by the Films Advisory Board as documentary, scientific or cultural films or as dealing with matters of current interest. Thus, 50% of all Indian cinemas receive a documentary each week on the basis of a rental not exceeding 1% of average net receipts, and the other 50% a newsreel on the same terms.

Elsewhere, such films are sometimes provided free of charge. Some cinemas offer a complete programme of newsreels and shorts, as for example, the "Cinébrefs" in Switzerland, or solely of shorts, as in some Czechoslovak cinemas.

While short films are generally obtained through the normal distributors, the newsreel circuits are mostly independent. The production firm itself distributes films of 10-12 minutes average duration. In most cases there is a weekly edition but the rate of issue may be less frequent. Copies of newsreels are only used for from four to six weeks and this necessitates a large number of copies and a very rapid amortization.

In the field of the specialist cinema there has been a great expansion of "re-run" programmes composed of film "classics." And alongside this movement another trend is currently taking shape—the growth of art or experimental cinemas. The programmes offered by these cinemas include recent films of the kind that is not expected to meet with a large commecial success if exploited through normal channels. Foreign films are shown in the original version with subtitles.

The managers of such cinemas belong to an International Federation of Art and Experimental Cinemas which already has members in many countries including Austria, Belgium, France, the German Federal Republic, Italy, Japan, the Netherlands, Switzerland and the United Kingdom. The existence of 80 cinemas of this kind in the German Federal Republic, 50 in France and 20 or so in Japan all point to the significance of this movement which is becoming a real force internationally.

In France the movement has already received official recognition through a law which enables cinemas to seek classification within an "art and experimental" category on the basis of their having projected films meeting specific criteria for over one year. Films covered by this law include those of obviously high quality, but which have not met with the success they deserve, research films, films showing life in countries whose films are rarely distributed in France and programmes entirely devoted to short films. Cinemas recognized under this law enjoy tax concessions and are released from some of the regulations that normally apply to cinemas in France.

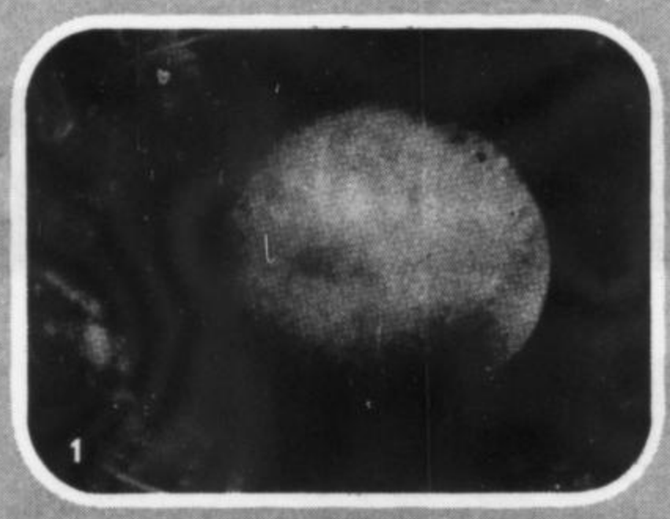
Another form of specialized commercial exhibiting is the recreational cinema for young people. These programmes are not presented in special cinemas but are merely shows suited to or reserved for young people. Programmes classed as suitable for juvenile audiences are, in fact, ordinary programmes open to anyone. However, some countries have decided on various measures to encourage the showing of these types of films: tax concessions (Finland, the German Federal Republic, Guatemala, Norway, Denmark, India) or bonuses to the exhibitor (Italy, Argentine).

So far we have been considering the 12,000 million spectators who make up the cinema industry's normal clientele. There is also another film public whose numbers can never be calculated, even approximatively. A vigorous and ever-expanding sector which caters to a variety of tastes, it comprises first and foremost the film clubs.

These film clubs show and discuss films which stand out in the history of the cinema or more recent productions which have not met with success on the normal cinema circuits. They help to establish cinematographic values and to clarify and formulate the doctrines of a continually-evolving cinema. It was, for example, the *Ciné-Club del Uruguay*, which first "discovered" the artistic skill of Ingmar Bergman through the screening of his film, "Sommarlek."

The history of these clubs goes back to about 1920. Since then they have spread throughout the world—in France under the influence of Louis Delluc, just as in Brazil where, as long ago as 1917, a group of young people gathered under the guidance of the critic Pedro Lima, and the historian Adhemar Gonzaga. Today they are grouped in an International Film Club Federation which includes representatives from countries in every continent.

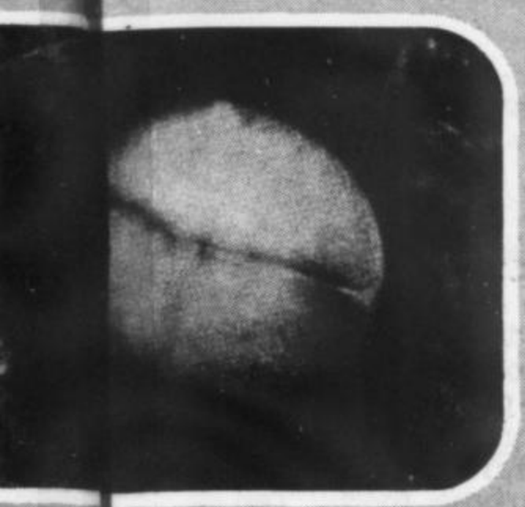
There are also many cultural associations, often peri-school and post school, which attempt to satisfy the demands of a public eager to learn more about the cinema as a form of artistic expression. Within this category we find a wide variety of film presentations of a basically

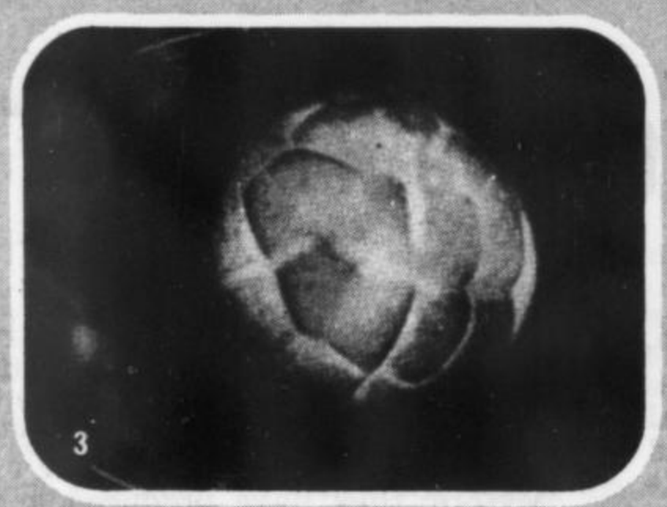


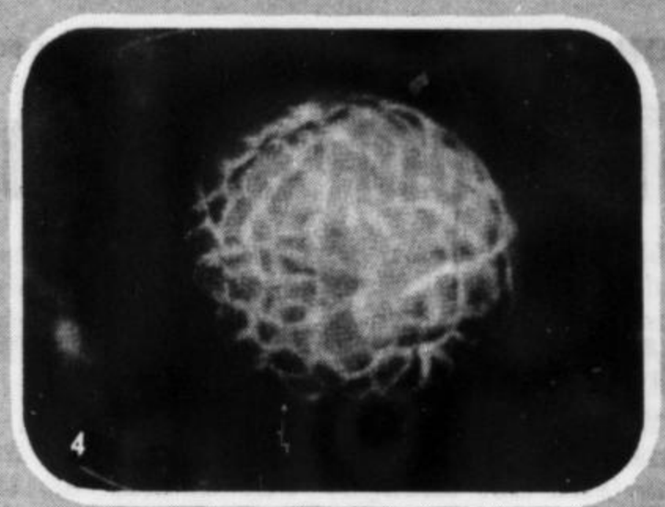
By speeding up or slowing down images photographed or projected it is possible to add to a film new characteristics of the kind that are often indispensable for scientific and educational documentaries. By giving time an elastic dimension we are able to analyze very rapid or very slow

FILM OF A GROWING EMBRYO

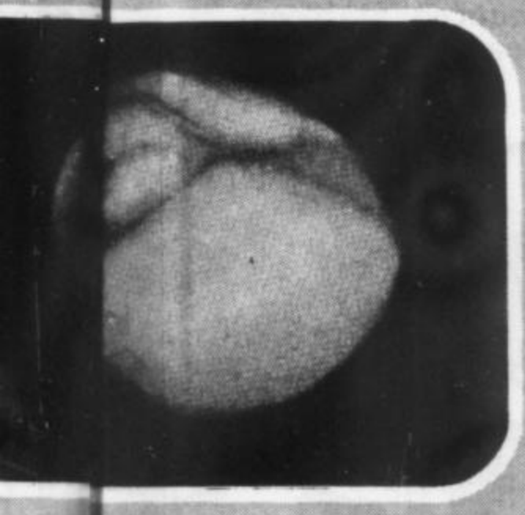
Photos © H. A. Traber, Wild Heerbrugg A. G.

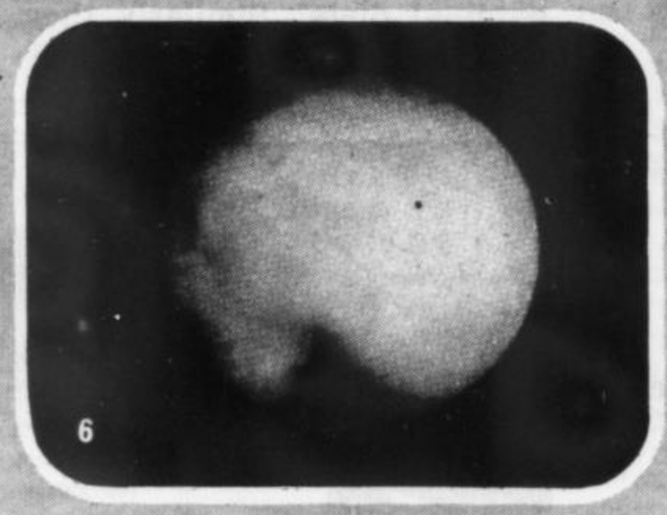


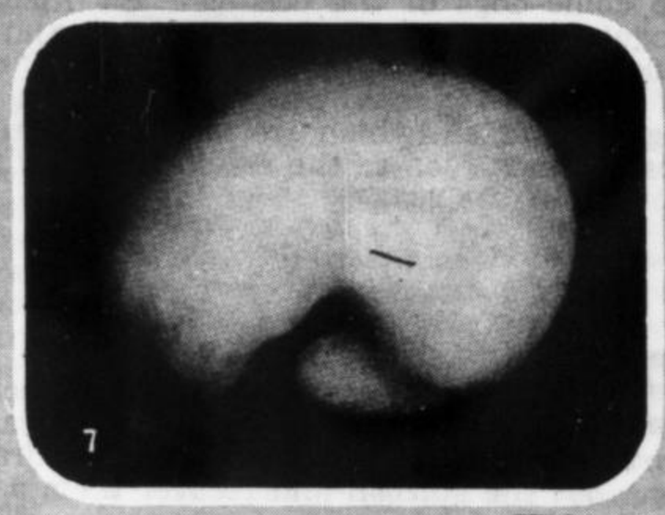




processes. An example of the second kind is shown here, taken from a microcinematographic film made by H. A. Traber of Zurich. These photos illustrate several phases in the development of the egg cell of an Alpine triton (a member of the newt family). Covering a period of one week they reveal how the newly-fertilized egg (1) evolves into an embryonic form (7) on which there is a budding tail (on right) and the eyeballs (left). The combined powers of microscope and camera now make it possible to witness secret aspects of the beginnings of life.







educational type. In the Soviet Union, for example, documentary and popular science films are screened free in clubs and cultural centres, in factory workshops during work-breaks, in schools, public places and parks, and even in the courtyards of residential buildings. It has been estimated that as many as 300,000 people benefit from such sessions every day.

In Japan, about 100 private firms distribute films of this kind as also do two national film libraries which between them dispose of 10,000 prints. In addition 642 regional or local film libraries have 33,000 copies available for distribution. In 1958, 24,000 projectors for 16 mm. sound films were being used to screen educational films.

When we add to these figures others relating to the activities of 5,000 film libraries in the U.S. which distribute films for the 600,000 projectors owned by film clubs, universities and the huge range of associations in this country, we get some idea of the immensity of the world public which sees film shows in the non-commercial sector.

In this field of the cinema a major place is filled by educational films. These have their place in a wider context of audio-visual media used in education. Films are used to make a specific contribution and cannot always replace wall-charts, filmstrips or school television.

In Italy, for example, 8,000 projectors for 16 mm. films are available in the schools and thus create a potential audience of six million students. To supply this nation-wide network, ten thousand copies comprising one thousand film titles are in circulation under the co-ordination of the "National Centre for Audio-Visual Aids" which operates through 92 provincial film libraries.

Another rapidly expanding area of distribution is that of the industrial film. Where formerly these films were simply loaned by the firms that had ordered them, there is now a well-organized network of screenings for a large public interested in such questions.

Scientific and art films nowadays constitute other major specialized distribution networks. In Brussels, an international scientific film library has been set up, and it was also in Brussels, in July 1958, that a symposium of museum, film and TV specialists arranged by UNESCO, emphasized the need: "to encourage museums at a certain level to equip themselves with projection rooms for 35 mm. sound films and museums at all levels to acquire 16 mm. sound projection equipment." Films should unquestionably become an instrument at the service of museums, both for documentation and analysis.

So far we have dealt with the planning of a film, its actual production and subsequent distribution. What happens to a film when it has done the job for which it was designed? What happens to it when it has earned the expected financial return and covered production costs?

Generally speaking film rights run for seven to ten years with the possibility of renewal. Sometimes when a film has won great commercial success, another producer may purchase the rights for the purpose of a re-make of the same story. In this case, copies of the old film are destroyed.

Copies of a film are also destroyed when its exhibiting life comes to an end. The chances are that the negatives will be allowed to deteriorate. Sometimes a film has a recognized artistic value and thus is considered to be of historic interest. In this case the rights are renewed and the film is "revived" in re-run cinemas or film clubs.

This raises another problem. How to preserve copies of the best films and, whenever possible, the basic elements needed to print new copies? Newsreel companies are, fortunately, scrupulously careful in maintaining their archives and these constitute an invaluable historical record of events both great and small. Other films are generally conserved in depository film libraries which are the real "museums" of the film world. More often than not these are the creation of pioneers to whom future generations will be grateful.

National authorities should take a greater interest in this problem and, as in the case of books, they should require duty copies of films to be deposited. UNESCO and the International Film and Television Council are working jointly on this question, for which rapid and effective solutions should be found.

Museums, libraries and other repositories have been given an honoured status in the modern world. Film archives deserve a place of equal importance.

Food from unsuspected sources

produce, and one hundred million tons of animal protein, farmed from the land surface.

Since the early Chinese, and through the mediæval monasteri s with their carp ponds, we have had inland fish farms (still not enough) but as far as the sea is concerned we are still at the Cave Man stage of hunting our sea-food. We have not domesticated the sea creatures nor husbanded nor harvested the sea-pastures.

The idea of sea-ranching—"The Riders of the Purple Kelp"—is not in the least absurd. We could herd the sea-creatures. (We might even train the intelligent dolphins to be the collie-dogs of the oceans.) Sir Alister Hardy, the distinguished marine biologist, once conjured up, in a scientific assembly, the vision of frogmen "riding the fences"of the sea-ranches, driving submarine tractors, harrowing the starfish (which are the marine pests, eating four times as much food as the edible fish) and ploughing up the bottom of the sea.

But one does not need to be that fanciful. The herding could be done by electrical devices. The harrowing could be done by mechanical drags which would comb out the starfish and recover them as poultry-food.

The ocean floor could be ploughed by remote-controlled tractors. Why plough? Because the bottom of the sea is a great compost heap. It contains stagnant nutrients in abundance—so much so that the idea of artificial fertilizers for the sea, which has engaged a lot of thought, is redundant—All that is needed is to stir the nutrients so that they circulate in the layers where grow the submarine vegetation and the plankton which are the diet of the edible fish.

This would encourage sea-pastures for other purposes as well. The Japanese, industriously searching for means of feeding their multiplying population, have already discovered uses for some 10,000 different kinds of seaweed. Some of it is used as fertilizers for land crops, producing food at one remove, but many of them have been processed for direct human consumption. They can be attractively packaged (like breakfast cereals) and if one does not mind "corn-flakes" coloured green with a flavour of iodine, or black "potato crisps" with the salt built-in, substitutes from seaweed are palatable and nutritious.

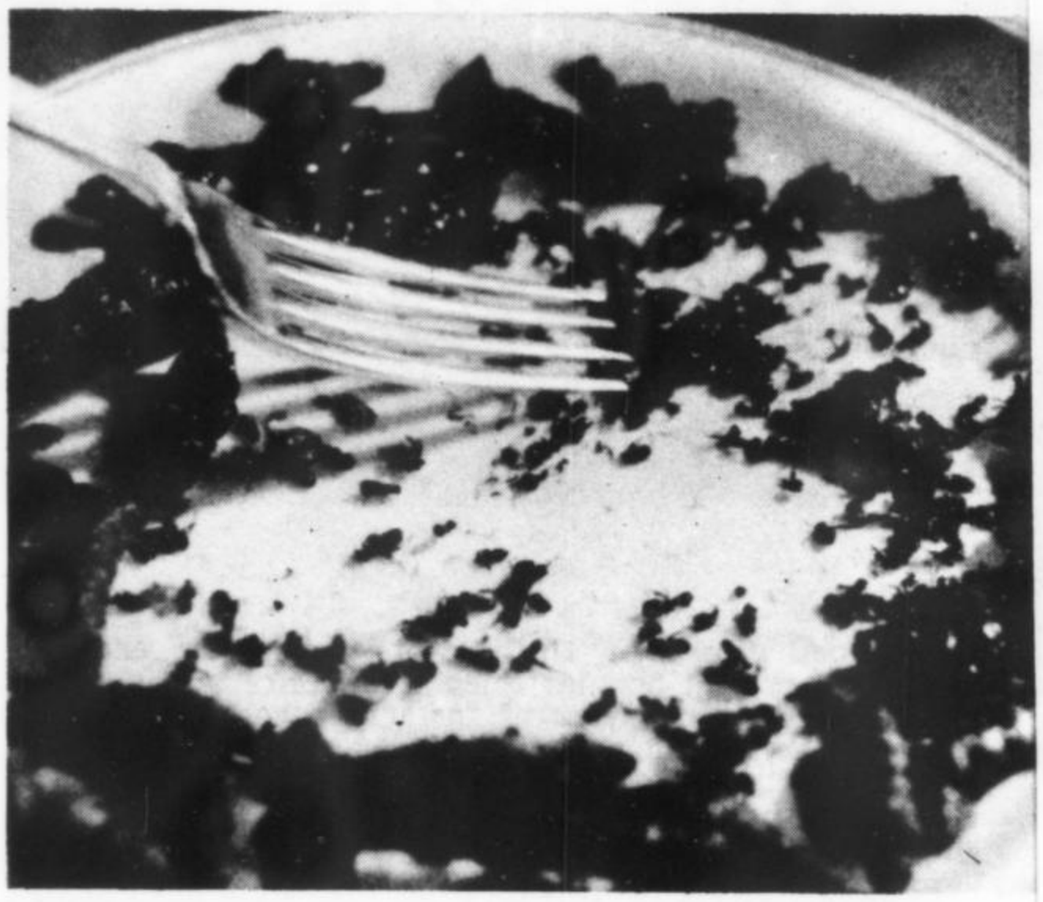
We could have sea-farming in fiords and enclosed sea-basins. The trouble is that one cannot clip the wings of fish as one clips the wings of poultry to prevent them from migrating but it should be possible to fence some of those inlets. Just as a single wire with a harmless charge of electricity will discourage land animals from straying, an electric current beamed across the exit would discourage the fish from leaving. They would remain to multiply and grow.

There are also floating pastures of minute plant-plankton and swarms of animal-plankton. So far we have found no effective way of harvesting this suspended vegetation and animal material. We might, however, study the whale which swims along gobbling plankton, squeezing out water and converting the material into 70 tons of meat, bone and blubber. Perhaps we could devise a mechanical, atom-propelled "whale" as our combine harvester of the sea!

Now we come back to likes and dislikes: Who would choose to eat plankton? But we can give all such things, whether the wasted sustenance of the sea or the waste proteins of the land, a gastronomical anonymity. When we eat meringues and some kinds of ice-cream, we never recognise them as algenates, extracted from seaweed. Fish-fingers beautifully packaged out of the deep-freeze may be fish from which one would recoil if one saw it on a fishmongers' slab.

Deep-seated objections, like religious taboos, are more difficult to overcome. The Indians who prefer a vegetarian diet would be better off with meat-protein but there is no need to offend their religious convictions nor to convert them to meat. At the Food Research Institute at Mysore, they have produced a multi-purpose food. Ten teaspoonfuls has the nutritive value of one quarter of a pound of meat, a baked potato, a dish of lentils and a glass of milk, all added together.

It is made from indigenous products—peanut flour, Bengal gram, calcium and vitamins. It is cheap and it can be added to the chapatis, the curries, or any of the habitual diets. Similarly they have produced "tapioca-macaroni." This uses cassava, a root easily grown but of poor nutritive value but it can be combined with 25% wheat semolina, and 15% groundnut flour, with fortification of calcium and vitamin. It can (as a pasta) be made into any shape, including that of rice-grains; it is much more nutritious than rice and it can be cooked in seven minutes—an important point because village cooking means burning cow-dung.



Cinedis

ANTS FOR DINNER. What makes a succulent dish for one person is merely repulsive to another, depending on what part of the world we live in. Mostly our likes and dislikes are dictated by habits, by imagination or by taboos. Few Europeans would today relish the dish of fried ants and caterpillars shown here.

Recently Dr. Melvin Calvin was awarded the Nobel Prize for having, with the help of radioactive tracers, worked out the complete cycle by which the growing-plant takes the energy from the sun, the elements from the air and the minerals from the soil and converts them into the sugars and starches of our basic foodstuffs. He has given us the flow-sheet of a chemical process which we could reproduce in chemical engineering.

Work is also going on, notably in the U.S.S.R. on the further stages by which the plants produce the proteins necessary for the repair and growth of the human tissues. Foreseeably, we could start with the elements themselves, cut out the intermediates, of the soil, the plants and the animals which eat them in order to feed us, and make our food as a druggist compounds a prescription.

It really is not necessary. We have the know-how of growing more, and using better, the crops and animals so that hungry people could be fed. We have the science. What we need is the imagination and the intention.

Letters to the Editor

SPECIAL ISSUES VS. VARIED ONES

Sir,

In a recent issue (Sept. 1962) you asked for readers' views on your new editorial policy of publishing a greater variety of articles. I feel that there are already enough "digest" type of publications which offer short and unrelated articles, and that your former policy was the right one. An issue of your magazine presenting several articles on the same theme has a far greater informative value than a constellation of articles on different subjects.

Jean-Marc Tapernoux
Berne, Switzerland

Sir,

I do not agree with issues wholly devoted to one theme since it tends to leave one confused after reading approximately 40 pages of "meaty" material. A scholastic teenager does not always have the time to sit and read the magazine from cover to cover. Therefore it is far better from his or her point of view to read one article of, say, ten pages, put the magazine down and later pick it up to read another article of similar length. In this way a balanced knowledge is gained on different subjects.

David H. Sharpless
Leatherhead, Surrey, England

Sir,

We find special issues far more interesting because (1) there are already enough magazines with a multi-subject policy; the effect is to distract one's attention until finally one remembers very little of their contents. (2) a special issue is an easily accessible source of information on a specific subject.

Mr. and Mrs. R. Talmon
Gagny, France

Sir,

I do not like the whole journal being given over to one item since this on occasion means—when the subject is of no interest to me—that the whole issue is wasted. If, however, there are subsidiary articles it is seldom that there is nothing of interest to me.

Kay Mottram
Kingston-on-Thames, England

MORE & BIGGER NUMBERS

Sir,

As THE UNESCO COURIER increases the appetite of the reader by its every issue, I would like to see the volume or/and the number of issues increased to quench the ever-rising voracious appetite for knowledge.

S. Shiva Ramu
Uppsala, Sweden

Ed. note : Unfortunately, budgetary considerations make it impossible for THE UNESCO COURIER *to increase the number of its pages or/and the number of issues per year.*

PHILOSOPHER & EDUCATOR

Sir,

All your readers must be pleased to note the importance you attach to the rejuvenation of education as shown by the opportunities you have given them to discover the work accomplished in this field by Tagore and Geheeb. Some, however, must have wondered why the new educational method of Rudolf Steiner has not been described, or even mentioned, even though many Rudolf Steiner schools exist today in Europe. America and even in South Africa. No less surprising is the fact that no mention was made of the Rudolf Steiner centenary when this was celebrated in 1961 (Tagore's centenary year, too).

I should like to point out that the new method of education is inspired by the need to renew educational "thinking" through recourse to the universal well springs. You quote Goethe quite readily and the work of Rudolf Steiner is a continuation of his ideas.

Many of your readers seem to be searching for a great figure to point out the road to them in these difficult times. They should become acquainted with the profound work of Rudolf Steiner.

J.C. Campagne
The Hague, Netherlands

Ed. note: Rudolf Steiner (photo above), the German philosopher, was born in 1861 *and died in* 1925. *His works are concerned with an explanation of the world in terms of the nature of man. He also wrote many works on Goethe.*

A WORK MISNAMED

Sir,

May I call your attention to a translator's error in your September 1962 number. In Karl Ruhrberg's informative article on Gerhard Hauptmann, the translation of "Der Ketzer von Soana" is given as "The Criminal of Soana." The correct English title of the story is "The Heretic of Soana." The translator was Bayard Quincy Morgan. I published it, as indeed I did the large body of Hauptmann's novels and dramas, in English.

B.W. Huebsch
Viking Press Inc. Publishers
New York

FIGARO — A BARROW BOYS' FAVOURITE

Sir,

In your biased and superficial account of "Society Calls the Tune" in your November 1962 issue, you state that "The abstract and 'learned' classical music of two centuries ago was written for the pleasure and appreciation of a cultured minority audience."

Has Peter Lengyel never heard of "Die Zauberflöte", a singspiel composed for a working class audience in 1791 by W.A. Mozart? Again, does he not know that every barrow-boy in Prague used to whistle airs from "Le Nozze di Figaro" by the same great composer when it was first performed in the Bohemian capital?

There is a current fashion which suggests that all eighteenth-century art was "capitalist"; "rococco"; "flirtatious"; "trite". These epithets are applied only by those who do not appreciate in the slightest degree the folk traditions that were so strong in the art of the time, e.g. Vierzehuheiligen, Wits, Zauberflöte and others, to quote both architectural and musical examples.

It is the earnest and humourless young men of today who do not feel or appreciate the ecstasies the geniuses of two centuries ago produced. An appreciation for humanity and above all, humour, would be invaluable to the pretentious ideologists who denounce baroque civilization so often today.

J. S. Curl
Oxford, England

FREEDOM FROM HUNGER

Sir,

Your special double issue on "Freedom from Hunger" (July/August 1962) is a tremendous job, and you should be both congratulated and thanked for it. It says most effectively what needs saying right now about the problem.

Howard Lipton,
International Union,
United Automobile, Aircraft and Agricultural
Implement Workers of America
Detroit, U.S.A.

From the Unesco Newsroom...

PHYTOTRON FOR SWEDEN. Sweden's first phytotron—an institute for cultivation of plants under full growth control conditions—is now being built in Stockholm. By varying temperature, humidity and artificial light and by placing plants in sterilized sand, plant researchers will be able to determine and control the influence of air, light, nutrition, etc., on the growth of plants.

UN PHILATELIC MUSEUM: A philatelic museum in which are displayed the many stamps which have been issued for use on the official mail of international organizations, including issues dating back to the days of the League of Nations in 1922, has been opened in Geneva by the European Office of the United Nations.

AFRICAN WOMEN IN UZBEKISTAN: Women from 17 countries and territories in Africa working in the field of adult education recently went to Uzbekistan in the U.S.S.R. to study methods of literacy teaching used there and the organization of education for women. Only a few generations ago women went veiled, were generally illiterate, and lacked social and political rights in Uzbekistan.

HOME FOR CHILDREN'S ART: A permanent exhibition of children's art—the first of its kind in Europe—is being opened in Torun, Poland. It will include 1,600 paintings illustrating the theme "My Country" which were entered for an international children's art contest organized by the Polish National Commission for UNESCO.

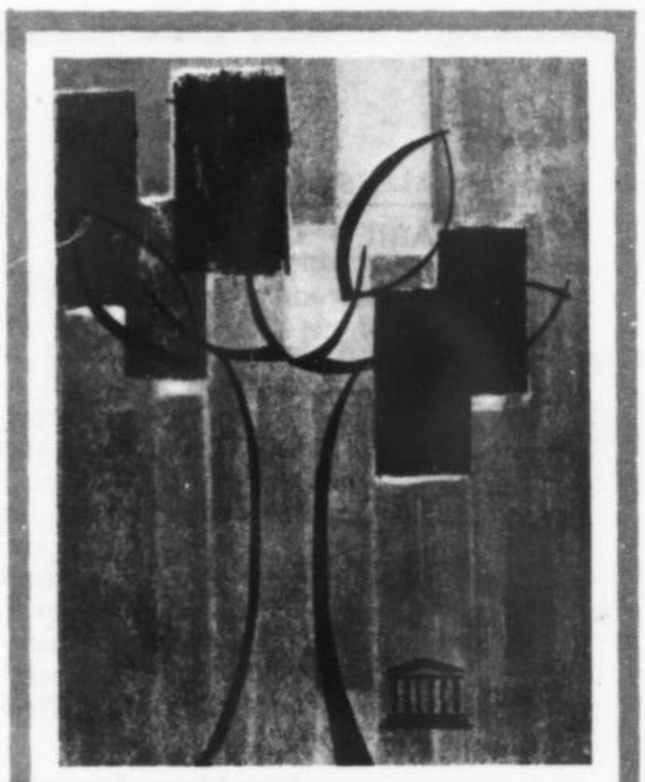
ITALIAN THEATRE PANORAMA: "World Theatre", the quarterly published by the International Theatre Institute with UNESCO's assistance, recently offered readers a panorama of the straight theatre in Italy. Subjects covered included Italy's playwrights, actors, permanent companies, production and design.

FREDERICK DOUGLASS HOME TO BE PRESERVED: A long campaign to preserve the home of Frederick Douglass, a former slave and an outstanding leader of the movement for the abolition of slavery, as a national shrine in Washington, D.C. has now been given presidential recognition. President Kennedy has signed a bill making the Douglass home a part of the park system in the National Capital of the United States. An article on Frederick Douglass and an account of the campaign to restore and preserve his former home were published in the February 1962 issue of THE UNESCO COURIER.

UNESCO'S NEW EXECUTIVE BOARD: UNESCO's newly-reconstituted Executive Board which supervises the execution of the Organization's programme recently held its first meeting in Paris. Its members, now increased from 24 to 30, elected Dr. C. E. Beeby, Ambassador of New Zealand to France, as chairman. Vice-chairmen elected were Mr. Albert Rakoto-Ratsimamanga of Madagascar, Mr. S. M. Sharif of Pakistan, Mr. Stefan Wierblowski of Poland and Dr. Silvio Zavala of Mexico.

RADAR FOR THE BLIND: An instrument that works by radar and warns a blind person of obstacles in his path has been invented in the United States. Supersonic vibrations reflected by an object are transmitted as sound signals through earphones to the user. Engineers are now working to reduce the size and weight of the device, so as to make it more portable.

SCHOOL OF LAW FOR LEOPOLDVILLE: A National School of Law and Administration is being built in Leopoldville helped by contributions from the United Nations and the Ford Foundation. Construction work should be completed by April, but teaching has already started in temporary buildings.



These two posters won prizes in last year's Unesco-sponsored international poster contest. A design (top) by Andranik Grigorian, architecture student at the University of Teheran, portrays a tree of life against a blue background with small coloured plaques representing the brotherhood of peoples. The stylized figures in poster by Warsaw artist Stanislaw Zagorski illustrate the phrase, "All human beings are born free and equal...", taken, from Article I of the Universal Declaration of Human Rights.

News Flashes...

■ *Bielorussia recently ratified the Convention Against Discrimination in Education which was adopted by the Unesco General Conference in 1960, and became the 10th country to ratify this convention.*

■ *The World Health Organization has now 117 member states. The latest is Algeria.*

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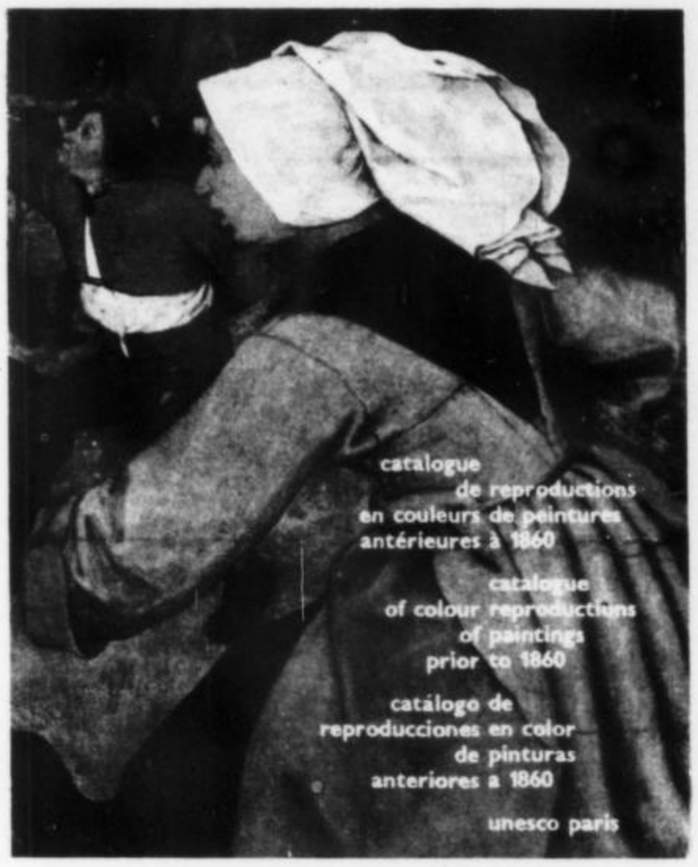

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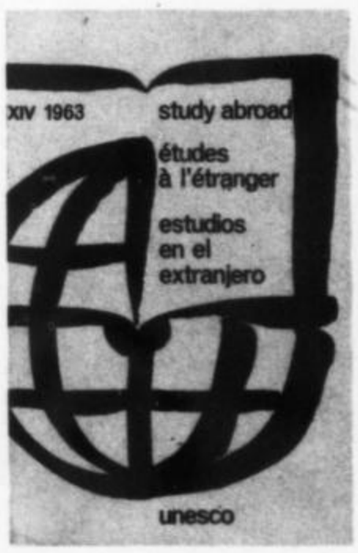

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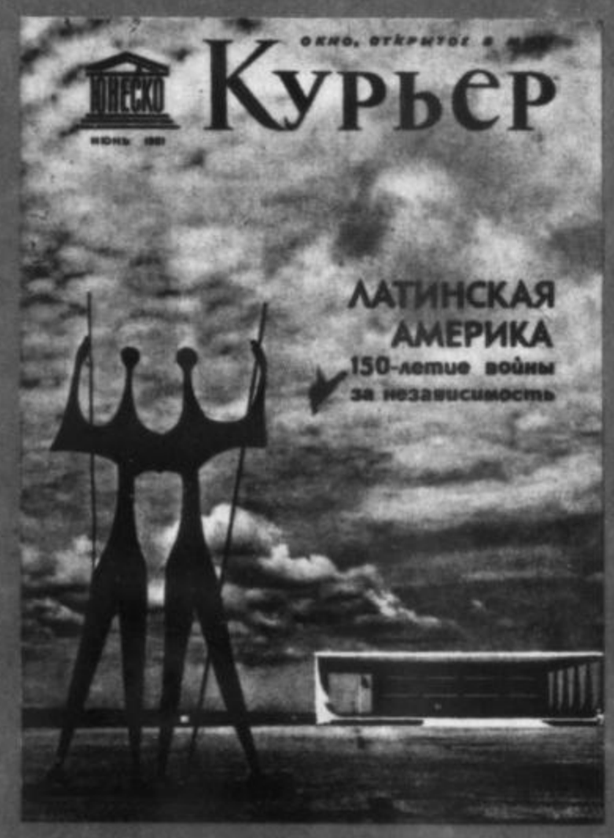

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